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The American Organist

MARCH, 1941

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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Music for the Easter Season

*AW3G — Bach, ar.G.S.Bement: "*And now the Lord to rest is laid*," 3p. d. (J. Fischer & Bro., 15¢). From the "*St. Matthew*." Text by Dr.J.Troutbeck. Profoundly touching music that is suitable only for the conclusion of any service dealing with the crucifixion, which virtually limits it to the Good Friday service. For the best singing only.

A4+E, AME, AWE — Katherine K. DAVIS: "*Alleluia come good people*," Am, 3p. u. e. (Galaxy, 12¢). Text by J.Cowley. A fine anthem somewhat of carol flavor which fits the Easter spirit exactly; everybody will be moved by it. Well worth the three arrangements made, though that for mixed voices seems best. Don't overlook it. Simple, but real vocal music.

A6E — William A. GOLDSWORTHY: "*An Easter Antiphon*," C, 10p. me. (Gray, 16¢). Text from Bible and traditional sources; music for adult chorus and junior choir singing in two-part. Here's real music for Easter. It's founded on the idea of two choirs, one answering or interrupting the other. If one sings "Christ lay in the tomb," the other immediately shouts in jubilation "He is risen." Most important, it's founded on a real theme. The organ introduces it with a trumpet-like fanfare, and then both choirs join in the theme, thrice told; then the two answer each other, and in a moment the adults in unison sing the gloomy tidings of Christ's burial, which story the juniors interrupt with that striking theme, "He is risen." The text is fine. The music is musical. Later the juniors come down from the top of the staff and sing a grand churchly melody which the adults interrupt with their alleluias. And the finale goes back to the original theme again. Certainly this is one of the finest of Easter anthems, suitable not only as written but also for any chorus doing divided work.—T.S.B.

AE — Robert HERNRIED: "*Christ is risen*," 3p. u. e. (Galaxy, 12¢). Mixed text. A-cappella style and also intended to be taken unaccompanied, since only the four voice-parts are given. Against rather hard-sounding lengthier passages, a graceful and appealing "Alleluia" phrase shines through in double beauty.

AW2G — Alfred H. JOHNSON: "*On the Via Dolorosa*," 5p. s-a. me. (J. Fischer & Bro., 15¢). Text by V.G.Collins. A lament that needs real feeling and hence is for adults, not a junior choir, though it calls for only two parts. Adroitly written; makes a strong setting of a strong text. Suitable for the late Lenten season or Holy Week. It's not easy to get into music like this, but once the spirit is caught, its superior qualities begin to show. Heaven preserve the poor congregation from those innumerable organists who over-accompany.

A5E — Dr. T. Tertius NOBLE: "*An Easter Alleluia*," 10p. ssatb. md. (Galaxy, 16¢). A well-handled text, largely Biblical; suitable for the Sundays immediately after Easter. Strong music, written with a fine hand. Much of the score, interestingly enough, gives one staff for basses and tenors, one for contraltos, and one for divided sopranos—which works out well, and saves space; elsewhere only two staves are used for full chorus when straight four-part writing prevails. Carefully-written music throughout with some interesting treatments.

General Service Music

A3 — Mark ANDREWS: "*Lord of all being*," F, 7p. s-a-b. b. e. (Gray, 15¢). Text by Oliver Wendell Holmes. Half of it is bass solo, other half trio; you'd never expect anything as melodious from the late Mr. Andrews; nothing highbrow, all simple and direct.

*A2 — Bach, ar.C.Lefebvre: "*Alleluia*," Am, 4p. me. (Galaxy, 10¢). Text by S.Biden. Music from the cantata "*For Us a Child is Born*," but that doesn't make this Christmas music; it will be especially suitable for the post-Easter season. Two easy voice-parts in hymn style sing their phrases against a running organ accompaniment, with Bach's usual breathing spaces between the phrases. Fine music, though Bach never wrote his two-part bits in the fashion of this arrangement.

*A2 — Bach, ar.W.A.Goldsworthy: "*Come blessed Savior*," F, 4p. s-s. or s-a. me. (Gray, 10¢). From "*Rise O Soul*." The usual Bach accompaniment, and good enough music for voices; too difficult for children's choirs (for which it was not arranged anyway).

AO — A. W. BINDER: "*Evening Service for the New Year*," 38p. me. (Bloch, \$1.50). Fourteen numbers for the Jewish service; looks good; examine for yourself if interested. Of course it's Jewish music, using traditional themes and moods.

AC — A. W. BINDER: "*Kabbalah Shabbath*," 67p. (Bloch, \$2.00). "*Welcoming the Sabbath*" is a "collection of Psalms, responses, and ceremonials for the eve of the Sabbath," for use in Jewish services, "according to the newly revised Union Prayer Book." The work is scored for chorus and cantor. Its Composer is professor of liturgical music, Jewish Institute of Religion. Any organist working in synagogue or temple owes it to himself to examine a copy of this work.

A8 — Charles BLACK: "*Come Holy Light*," D, 8p. cu. me. (Gray, 15¢). Text by Composer. Melodious and simple, with efforts to make it musical and appealing.

*AM — Bortniansky, ar.M.J.Luvaas: "*Holy is the Lord*," C, 2p. u. e. (Birchard, 10¢). Very simple and easy for the men, with top-tenors handled correctly; should be highly effective because it can be easily done.

*AW3 — Brahms, ar.C.Lefebvre: "*Psalms 13*," 15p. e. (Galaxy, 15¢). In 6-8 rhythm, melodious and simple; rentable string accompaniment.

A — Noble CAIN: "*Twelve Responses for General Use*," 6p. u. me. (Flammer, 12¢). Some for divided parts, some for straight 4-part work; all musically and appropriate.

*A8 — Cologne, ar.F.McCollin: "*Ye watchers and ye holy ones*," Ef, 9p. o. md. (Birchard, 16¢). Call it Christmas, Easter, or anything you like; the text does not define it. It's the old familiar tune fixed up with an organ accompaniment and arranged as an anthem; save for fact that the sopranos are asked to sing top B-flats which the average chorus certainly cannot do without torturing sensitive ears, it's a fine setting.

AW3 — Edmund S. ENDER: "*Six Responses*," 7p. me. (Flammer, 12¢). Practical and convenient, because of their good musical qualities.

A — James R. GILLETTE: "*Breathe on me breath of God*," Ef, 4p. e. (Summy, 10¢). Text by E.Hatch. Simple, hymn-like anthem with true musical qualities that won't make congregations squirm this Sunday and stay away next. Where the accompaniment has so little value that it merely duplicates the voices, it had better be omitted, to make it all the better when it has something better to do—and it has here and there.

*A1 — Grieg, ar.C.Black: "*Jesus blest Redeemer*," Ef, 3p. e. (Gray, 10¢). For children's choir, from Grieg's "*Ave maris stella*."

A — Henry HALLSTROM: "*For the peace of the world O Lord*," Af, 12p. md. (Gray, 16¢). Text by the Composer. A strong anthem with strong feelings somehow reflecting the hatefulness of politicians and the wars they alone make. Needs a good chorus and an organist with a sense of the dramatic; nothing timid or apologetic in this. Text and music fit perfectly.

A8 — Harry SEITZ: "*God be in my head*," G, 2p. u. me. (Birchard, 10¢). If anybody has ever worried about this unusual text, Mr. Seitz says it is "from an old Sarum Primer" of 1558. And if you've been a bit suspicious that

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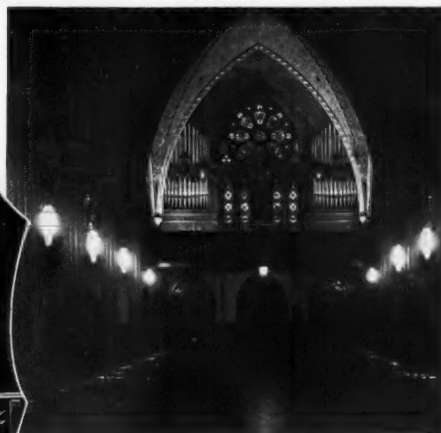
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the imported settings may have been on the hard side, take this one; it's purely on the human side and quite beautiful, easy, hymn-like, genuine music. Want any more adjectives? Supply your own, it'll stand it.

*A — Trad., 13th century, ar.R.Elmore: "O come O come Immanuel," Em, 6p. b. me. (J. Fischer & Bro., 15¢). Text, 12th-century Latin, in English here. It's the old tune every good churchman knows. The old codgers knew what they were doing when they ignored barlines; it gives something excellent—that is, when the text demands it—that cannot be had in any other way. This opens with the solo, which had better be tenors & basses in unison if a really fine voice is not available. Mr. Elmore is a daring young man who thinks music ought to be musical, even in 1941. So he does what his musical heart dictates here. As said, first the unison; then some unaccompanied contrapuntal play on the theme in three-part writing; then the three under voices hum while the sopranos sing the theme, and this hummed part has the contraltos and tenors sliding downward by semitones in minims against steady soprano crotchets in the theme; then four-part harmony moving evenly, and so on, including a grand vocal unison against independent organ part. Here then is a musician who is a musician; he made his bow as a composer in a "Sermon in Swing," and it's been sung in some of the best families. Better watch him. And buy this anthem even if it's the only one you can afford all year. No, it isn't entertainment; it's the most serious, proper, and traditional church music to be found anywhere; and yet it's ridiculously easy to sing.

A1 — T. Carl WHITMER: "A Child's Prayer," G, 2p. e. (Ditson, 10¢). A unison number especially suited to children's choir; none of the deficiencies commonly inherent in such music, but a worthy and truly churchly bit of music well within the capacities of children.

Organ Music

Bach, ar. Harvey Gaul: *Four Bach Organ Transcriptions*, 17p. md. (J. Fischer & Bro., \$1.25). Under one cover the four are: A *Christmas Choralprelude* from the "Christmas Oratorio," three pages; *Sheep May Safely Graze*, five pages, being "the soprano recitative and aria from 'The Birthday'"; *In Dulci Jubilo*, six pages of tune which Bach borrowed from the 14th century and to which he gave his own harmonies; *The Mystical Adoration*, three pages on "Jesu meine Freude" to which the Arranger gives his own title. T.A.O. has asked publishers to name the sources of the music the modern composers and arrangers are so liberally helping themselves to; we have the answers in this Fischer score. The first piece contrasts fireworks (by Bach) with phrases of an ancient church chorale, in typical Bach fashion; it makes a grand piece of church music. (But let's keep church music off recital programs and concert music off church programs.) The second is a pastorale-like bit—but the player had better be good, and poetic; for recital or service. The third everybody knows or should know; church or recital—though heaven knows the average recital audience has very little chance for "sweet rejoicing" nowadays amid all our fff Tumults in our Praetoria. Why not treat them to some soft & lovely registration on this some day so they can softly rejoice? The fourth, strictly church music, wants above all else registration and feeling. Try ignoring that ff, substituting something beautiful in pp.

Bach, ar.I.Fischer: *Jesus Joy of Man's Desiring*, G, 4p. me. (Summy, 50¢). This is from cantata 147 and the transcription makes a graceful piece of music, true to the Bach spirit and idiom. Good registration is indicated. If to the notes and warm coloring indicated in the transcription can be added a bit of imagination and a lot of feeling and phrasing, we'll have something beautiful and appealing.

Norman COKE-JEPHCOTT: *Variation & Toccata on*

America, 5p. md. (Gray, 75¢). The melody is first played in the pedal in minor key against flashy but relatively easy ornamentation in the manuals, and then we have it in major key in the same way but with a different manual treatment; finally it is played on full-organ in hymn style but with new harmonies under it.

Robert ELMORE: *Night Song*, Fsm, 5p. md. (J. Fischer & Bro., 60¢). Here's something that depends entirely upon registration and a sympathetic feeling. The Composer had enough knowledge of music to recognize the necessity of writing nothing at all until he had the inspiration of a good theme; but possibly he did not realize that feeling & artistry in organ-playing are not yet common properties and a piece of music like this is still above the heads of the masses. To Virgil Fox it was dedicated and he's the man to play it; let us hope he shows the nation how on his tours each season. The theme is good, and the treatment of it shows real skill; but it leans more toward the technical than the musical—and we shall expect better than that from this Composer.—T.S.B.

Robert ELMORE: *Retrospection*, A, 5p. me. (J. Fischer & Bro., 60¢). Here we have the theme-variation style though the piece has not been given the handicap of any such title. A quiet opening in the lower octaves of the organ, then up an octave in the same style, and the piece moves on in smooth development. Structurally there is the effect of a middle section and recapitulation, so the folly of variation style is avoided and the piece hangs together as music—but again it's music slightly on the technical rather than the musical side. The inspiration was good, all true enough, but it held only to the extent of writing a good piece of practical music for the average service, whereas what we wanted was something original enough—and flashy enough—for recital. That will come if we give the younger composers their chance.—T.S.B.

Handel, ar. Irwin Fischer: *Arioso Dank Sei Dir Herr*, A, 3p. e. (Summy, 50¢). A monomelodic bit, typical of the simplicity of Handel; a smooth piece for any church service, interesting and appealing enough to be acceptable. It is the song written as an added number for "Israel in Egypt."

A. GRETCHANINOFF: *Three Pieces: Adagio, Musette, Berceuse*, 9p. me-md. (Gray, 75¢). Anyone can make something fine of the *Adagio* if the normal colorless registration can be avoided in favor of rich colors; a good piece for church or recital. The *Musette* needs a lot of imagination and a playful spirit. *Berceuse* demands the real spirit of music and will be effective or otherwise in direct proportion to the player's imagination. What does it mean that such a composer should turn to the organ? Must we guess they are disappointed piano pieces? I hardly think so. It would be good for the organ world to buy and use this music, for it would be beneficial if we could induce famous contemporary composers to give a manuscript to the organ now and then.

William J. MARSH: *Minuet*, Af, 4p. e. (Flammer, 50¢). The opening measures of the theme are those of one of Beethoven's best slow movements, but the Composer sets out on a new course after these first two measures and writes a piece of graceful, flowing, appealing music that will be appreciated as a prelude or postlude in any average evening service. Nothing artificial, everything musical.

R. Deane SHURE: *Waldenwoods*, Em, 7p. md. (J. Fischer & Bro., 60¢). Picture music to represent the Composer's memory of one of the feature events of the Waldenwoods summer-school. Some of it is easy to play, some is excellent for developing technique—all interesting or otherwise depending upon what the individual player can do with it. Nothing extravagant in its texture, though following the easy trend of the day into dissonances; it's much easier to ignore dissonances than to replace them with something better. Yet it is doubtful if modern ears will find this too dissonant; and it does have such dynamic force, and such latent possibilities that it dare hardly be ignored. There are some grand passages in it for recital.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cop-letters, next after

above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday

L—Lent.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c.q.q.c.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated).

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

*Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

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MARCH 1941

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NEW YORK CITY



FORT WAYNE LUTHERAN CHORAL SOCIETY
of 107 voices (29-30-19-29) directed by George G. Arkebauer, photographed at December 1940
performance of Handel's "Messiah" in the Shrine Auditorium, Fort Wayne, Indiana.

THE AMERICAN ORGANIST

March, 1941

Interpretation Based on Structure

By T. CARL WHITMER

— A DISSONANT PRELUDE —

SOME one has observed that "habits, Babbitts and rabbits are far and away our biggest crops." However that may be, it is certain that habits of organists make a large crop indeed, and very, very hard to change. Many of these habits, both good and bad, exist because of the conditions underlying our methods of teaching.

Since all of us are a little guilty on some point I think it not unfair to line up at the whipping-post some of the questionable points in teaching.

Briefly, organ teachers permit their students to take jobs too early.

Then, service unity (in thought and in theme) is not sufficiently stressed; and distinguished hymn-playing is left much to chance.

Third, phrasing in the comprehensive, cumulative, synthetic sense is neglected.

Fourth, the possible varieties of touch are studied inadequately.

Fifth, the logic of registration is forgotten, especially in relation to the progress of the phrases and themes.

Sixth, improvisation is shoved to the sidelines. 'Not enough time,' I hear. Same goes for memorizing, especially that of keeping in hand and in head all the pieces committed to memory (the only valuable use of it).

Seventh, imagination is not considered as a teachable subject. Like memory and improvisation, imagination has been thought to be something you have or haven't and it's 'unlucky for you if you don't have it!' Now, we know that all three can be taught and are taught well by a few.

Eighth, and rarest of all, teachers almost entirely neglect to ferret out the relation of interpretation to the innermost emotion brought about by the tonal architecture.

It is this last item which is the basis of the present article, which article is devoted to the solo player. Readers may remember that in T.A.O. for November 1939 my article on Organists on Parade was devoted to church-service playing.

I deem it rather futile in procedure to begin work on a new and highly developed organ sonata with a study of fingering and registration. Organists should forget what stops and fingers they have until they have quite thoroughly assimilated mentally the broad build of the piece.

Our American organs are so easy to manipulate and so tempting in color effects that they tempt the player away from essentials. They tempt him to turn himself into a spotty impressionist instead of a tonal architect and so lose the inherent

A discussion of the finer aspects of the fundamentals of interpretation based on the architectural structure of a composition rather than on an indiscriminate urge for a superficial attractiveness of registrational color without sanity of plan.

emotional power generated through an energized and emotionalized structure.

They tempt him to pull a lovely solo stop 'any old place,' just so long as it sounds sweet. Sweetness of this kind soon becomes cloying to the ear and distinctly illogical.

As essential background I would now turn the reader's attention to the source of the forms that a composer uses. It is taken for granted here that every advanced, intelligent player knows that all possible rhythmic and contrapuntal formations have names definitely applied to them, such as phrase, themes, contour, mass groups, many classes of episodes, transitions, etc.

Well, the composer in the building up of a long work, especially, starts with and makes many studies of some sort of germ or motif. It may be very crude at first. Look up the Beethoven notebooks to see how the expanding process takes place. After the composer decides on the outcome of his motif or theme, he then makes studies of the possible development of that fragment of thought. The outcome of these studies ultimately decides the form to be used. If development seems limited, he may turn to a Sketch form such as in the Chopin Preludes Nos. 7 and 20. (No. 7 in A-major is a one-subject piece or sketch; No. 20 is a two-subject piece: A-B-B.)

Or, he may turn, in case he sees statement or development is not quite so limited, to a small three-part form, such as MacDowell's little pieces; or, say, a Minuet by Boellmann or Beethoven. In case he wishes fast passing and repetitious subjects he uses one of an almost unlimited string of Rondo forms, no two of which are really alike if one looks closely.

Suppose he has in his sketch-book several motifs or themes which admit of vast development, he will then expect them to develop into some kind of Sonata or Symphony. Within this expansive structure both themes and development can grow endlessly; and, in certain cases (as with Cesar Franck) continuously, piling up development and combinations of themes and developments.

Then, there are Evolving Forms. Forms without any set theme, which grow like a snowball. These evolving themes

may turn into a Sibelius Symphony such as his Second, where fragments occur at the start. Then, development works them out later into themes, much as a silversmith may beat his amorphous metal.

Or, perchance, the composer may find his sonata turns out to be without a second theme, much as Beethoven's Opus 110. Or, a Fugue with a free counter-subject which ends in a Chorale, as does Mendelssohn's famous E-minor piano fugue. And so in unlimited ways and forms.

I have mentioned all this to show the struggle which takes place in the composer in the working out of his forms; because the ultimate form, the final shape, is the most difficult of all musical factors to be understood by those who are not creative themselves.

As all know, rhythm is the vital essence of music. Now, form is only rhythm in complete synthesis, rhythm in the aggregate, rhythms in all their combined factors and powers and extensions.

Most people seem to think of form as only a steel skeleton they see going up, as for a skyscraper. It is that and more. Much more. It is the pulsations of all the associated rhythms. Pulsations united in their power.

Form is not the divisions within pieces. It is the concatenations of all the rhythmic heart beats. The rhythm of the individual measure has the same diastolic and systolic effect as exists in the heart of one. But, the combined rhythms which make up the form, produce (as heart beats in us) the thing called life. This is the soul of a piece. This is the soul of You, the interpreter of those combined rhythms. Curiously enough, of all the problems for the player to make interesting and to place in the proper color and tempo perspective, the most tantalizing, perhaps, are the transitions, the modulations, the episodes; all of which may seem to be neither fish nor fowl, neither development nor theme. Indeed, you may be let in on the secret that the composer himself finds these factors the toughest of all his 'parts and passions.' Hard to get them to sound not too important, not too trifling. So much for a glimpse into a composer's mind and manner of work; and perhaps it is interesting to know also that many parts of a long work are composed in haphazard order. That is, haphazard to a musical theorist who is apt to boast of his 'orderly' mind!

Indeed, rarely, very rarely is the form settled in advance, and rarely written in final shape. Only musical pedants decide in advance that the piece is to be composed thus and so in six days, with a fence around the musical Garden of Eden the next week!

Form to a composer is a fluid thing. Not for a long time completely decided, never congealed. Or, to change the figure, the form first is like that of bulbs that we plant. They go through curious stages, looking like potatoes; but, in the spring, there come out all kinds of lovely flowers. Inspiration

certainly is not a preordained organizer of material within time or shape limits.

— III —

Well, what is the right way to deal with these varied forms and methods? I would suggest that the very first necessity for the organist who is looking forward to being a front-rank player is to study his work away from an instrument. This first stage is: He must identify and appraise main divisions before he gets details. He must get into his mind very clearly indeed where the composer is going and what sort of a work he is building. The name of the form does not matter. This is because the composer is always twenty-five years and twelve kangaroo jumps ahead of the musical grammarian. The composer creates. The theorists pigeon-hole and baptize. However, pigeonholes and names never help interpretation.

But, back to what the composer is driving at. Where is he going? What kind of climaxes does he use? Are they climaxes of power, speed, color or of immensity and intensity of feeling?

Organists would not be so puzzled when meeting new works if they got the general build and then would follow that up with close-ups of the form. It isn't dissonances in modern work that puzzle. It is structure. This structure may be built upon certain astringent harmonies; or scale idioms perhaps; but it is the structure which usually evades us, while the superficial dissonance lies on top and is obvious.

The second stage is where a detailed diagram or blueprint of the sonata must be made. Put it down on paper as definitely as possible. Know every detail of its counterpoint, harmonic tendencies, its build-up. Disregard its title, especially if it is program music; or based on this or that Psalm, text or motto.

After the student has made and studied this detailed analysis with laboratory exactness, make an EMOTIONAL diagram (the third stage). Trace the composition in big contours and as mass formations and forget for the time its details. This is an emotion-diagram. Perhaps you never made one? Try it.

Now write suggestions from these broad details into your piece and play from this idea, still with no special registration. Until separate themes become 'federated' as it were, no registration will put them across. Your whole fundamental problem is to make the work move, not to color it. Analysis is mental, of course; but, the latter suggestion to play in broad masses is synthetic and that is the beginning of your emotional power. You must seek emotional form. That is, give form to your feelings and feeling to your forms.

After all this is done, then work out fingering and pedaling and take to the organ. But, listen to this—take it to the organ and play through on but one or two sets of stops. Pay no attention to special registration just yet. Make it as interesting as you can that way. Until that is done, 'pipe color' is only an esthetic lipstick and serves but to camouflage badly the form, and certainly will deafen you to the real issues. Do you not remember Vierne saying, in his memoirs, how Widor could take one of those awful, dinky, French organs they had to play in their class-work and make things live? Perhaps you will know what I am trying to convey about form if you remember that many, many of Bach's works, for example, are so sound and so strongly built that they can be enjoyed whether played or sung, not only as they are written, but in any arrangement of them. Some time ago I heard a Bach Suite played on a xylophone and it was thrilling!

— IV —

Now, some words about registration, which may be applied in the final stage. Organ registration should be based upon the most severe orchestral standards. Every solo organist should go well into the study of orchestral and organ color and how it is applied. Study the scores and listen to records and performances of Wagner, Mahler, Strauss, Debussy, Stravinsky and their like to see how form and color are associ-



KILGEN ORGAN CO. PLANT

Eugene R. Kilgen, president, announces the purchase of this building at 4443 Cook Avenue, St. Louis, Missouri.

ated. The famous D-Minor Symphony of Franck will make his form and color plan very clear.

Let me line up a few rules to guide. This is complicated, but if the reader knows structure and orchestration he will understand.

1. Line up the resources of your organ.
2. Assemble the types of color involved: the Oboe, Clarinet, Diapason, etc.
3. Find out important places in your sonata and decide registration for those places. Then, work backwards, avoiding repetition of exact color as much as possible. Also, avoid going too much from rich to thin unless you have a scheme where the foil may bring some other place into prominence later.
4. Decide where positive and pure color is needed and where mixed color is effective.
5. Study color progression, color sequence. Most organists spot their color. The result is nothing more exciting than a musical Easter egg! Clarinet tone, for example, may be fine for a given melody, but when that Clarinet tone is not related to all other tones; or fails to grow out of what went before or lead up to something later, the result is that spotty color I referred to above. Unless all color is a part of color-sequence or color-climax it fails to follow the form.
6. For the piece to be interesting there are parts which, relatively, must be *uninteresting*; perhaps, even relatively colorless. (Neutral color is still color, in a sense, and is a factor in registration.)
7. Keep in mind clearly that there are color climaxes in addition to slow-speed and fast-speed climaxes; climaxes of rhythm and, of course, climaxes of the high reaches of power.

— V —

Recently I have been talking and listening to two great organists. The substance of their practise seems to me to be that an interpreter cannot—dare not—depend on an inspiration deriving from a thematically detached impression. For inspiration, to be form-binding, needs a clear long-time view, a deeply etched impression of a huge and tightly-bound unit of tonal expression with all of the organist saturated utterly with its form and substance. This for months preceding public performance.

The thing that we call an inspiration of the moment is in reality a fusion of many intellectual and emotional experiences, these experiences covering a long period of structural and expressive study, all brought into scintillating ignition when finally played.

In addition to listening to organists of this caliber be sure to also listen to the conductors Stokowski, Toscanini, Mitropoulos, and Koussevitzky. You will then know why these men have found the secret of that inner glow which lights up the composer's inner spirit! Their forms are made incandescent!

— VI —

The greatest reason why there are so few great interpretative organists is that there are few who comprehend emotionally the form and emotionalize fully the architecture of the various symphonic movements and bind them into one big unity. Those few get rapture rather than rupture! It doesn't take much or unusual musical sense to know what a phrase is like; but it takes a tubful of that sense to know what a thousand phrases put together mean and where all these phrases really are going and what their functions are in creating that inner glow.

Of course it is not analysis alone that will get you through the maze of parts, but that is decidedly the first step. The thing that gets you through finally is that grand synthesis of the whole work and a recognition that it is marching along. Marchons! Marchons!

Lynnwood Farnam's influence has been the strongest American influence; but it was not because he played accurately, nor just because his accuracy simply made articulate the ex-

pression within the forms. It was the progressive power of his tonal architecture. It was because his Bach was a structural interpretation of Bach ideas. Great work is built-up emotion ultimately, but it is emotion caught up in the great and complex embrace of powerful, aggressive and cumulative rhythmic groups.

Franck and Widor produced great players, constructive organists; and certainly one reason was that they could present a composer's viewpoint. No matter who your teacher is, if he be not a composer-organist, get occasionally a composer's view of your playing. He can give better than any one else bases and reasons for weaknesses in creative, structural interpretation.

Outside of a composer and a conductor the organist comes next in his need for recognition of the vitality, variety and generative power of forms. The pianist and violinist and all the rest need it too, but these do not have to submit to such temptation to get color by such simple means as giving a jerk to a stop knob!

And let me, finally, say that until the organist has an emotional as well as a mental grasp of form (and vice-versa) he is but a child in his organ playing. If, after years of hard work, the organist finds that, esthetically speaking, he has come to little worth he has only himself to blame. He certainly deserves the sure fate of inheriting Job's boils instead of Job's camels if he applies color as merely a cosmetic on the face of a work by Vienne or Hindemith.

It is not foreign to my subject to say here that one of the reasons why the present Guild examinations in counterpoint are of very small constructive value, especially in an organist's interpretation and to a composer's inner expressiveness, is that stress is laid overmuch on the importance of an interval rather than upon the movement forward. Stress should be placed on the importance, the overwhelming importance, of the urge forward, upon the swing of the rhythm, the curves and the angles of the linear contours, particularly that of the bass voice. Myopic counterpoint is uncreative, unconstructive and utterly futile, no matter to what it is applied.

— SORTIE —

Well, Diapasons never yet have praised God unless the pass-



J. HARRISON WALKER
of St. Andrew's, Wilmington, Del., who inaugurates a series of daily noon-day recitals through the Lenten season.

ages where they are used are designed for and determined by structural needs for such color. Let us take our playing of large forms out of 'twaddling clothes'! Let us abandon 'apocryphal trills' and meaningless thrills. For, while playing must always be ultimately a rapture and a rite, we must strive first of all and last of all and very deeply for clarity, translucence, perspicacity, and strength of form with all the magnitude of color related to the inevitable configuration.

As a final paragraph I would quote from an article I wrote

long ago on the subject of Beethoven, in Schirmer's Musical Quarterly:

"Quite the most wonderful vehicle of thought is musical form. Form at its finest with Beethoven is not always a mold but the molten thought itself. That is his transcendent quality. No other man had achieved such a technical miracle as this. It is a molten image keeping its shape without a visible mold!"

University of Redlands Organ & Music

By LESLIE P. SPELMAN

ORGAN music and the organ occupy an important place at the University of Redlands, and in the music life of this Southern California town, for two reasons: the pioneer work done by Arthur Poister in bringing the best of organ literature to the people, and the excellence of the instrument itself. Mr. Poister, University organist from 1928 to 1937, began the custom of presenting a short vesper program every Sunday afternoon. During the school year 1929-1930 he presented the complete organ works of Bach in twenty recitals.

The 4-63 Casavant installed in 1927 is admirably placed so that the full beauty of tone can be heard in any part of the auditorium. The entire organ is under expression. Solo, Swell, and Choir are on the left of the chancel, Great and Pedal on the right. The console is on the floor in front of the platform, a little to the left of center, enabling the organist to watch the conductor during choral performances and properly hear the balance of tone. Seats are arranged with a slight rise toward the back of the auditorium, so the console is visible from all parts of the room.

I should like to describe the beauties of the individual registers and of the ensemble, but space prohibits. However I must mention the smooth and velvety 32' Diapason in the Pedal, the warm rich Grossfloete in the Solo, and the vibrant strings, about which visiting organists never fail to comment.

In addition to the Casavant in Memorial Chapel, the Fine Arts Building has a 2m Hall, 2m Estey harmonium, and a pedal-piano; and the two organs in the First Baptist Church, Redlands, are also used for practise purposes, making six instruments available.

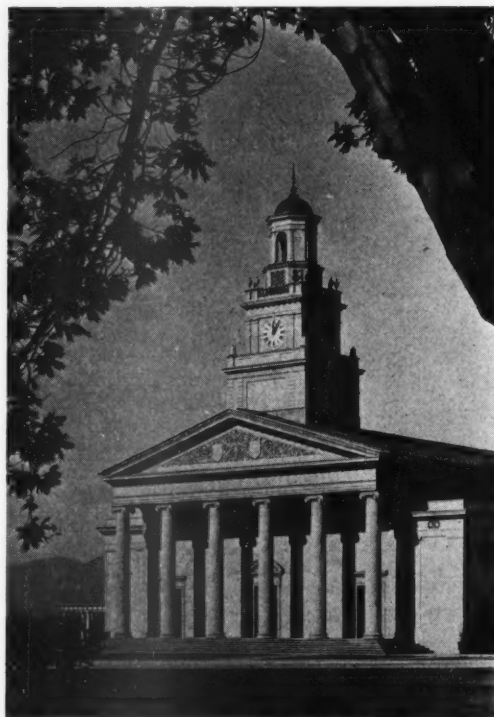
The organ students all meet for an organ class every Monday afternoon in addition to their private lessons. At this class they play for each other and a study is made of such subjects as history of the organ, accompanying, service playing, how to practise—any subject that may come up to interest and help the organ student.

Sunday vesper programs are given from November to May, except during University vacations, holidays, etc. At a few minutes before four o'clock hymns are played on the Chimes which, by means of a microphone in the Choir chamber and an amplifier in the chapel tower, can be heard all over the campus. The program, lasting approximately forty-five minutes and closing with the playing of a vesper hymn, is made up of legitimate organ literature with a few transcriptions, varied by the occasional assistance of a singer or an instrumental ensemble. Occasionally during the year a concert by one of the four choral organizations on the campus is given in place of the organ program. Our University Chorus, under the direction of W. B. Olds, has united with other colleges in Southern California in giving such works as Franck's "Beatitudes," Bach's "Magnificat," and (we are planning) Bach's "St. Matthew Passion."

Stoplist of the organ and an outline of the steps by which the routine use of the instrument was transformed into an interesting cultural asset for students and faculty, with brief biographical sketch of the organist and some representative programs.

Occasionally I have played a request program and have been grateful to have such numbers as Bach's Passacaglia and the Hindemith Sonata receive more votes than the Bach-Gounod Ave Maria! Probably more people would like to hear the Ave Maria, but those wanting the Passacaglia and similar works were the ones who took the trouble to write their preferences. I played both.

We have recitals by guest organists either on Sunday afternoon or on some evening during the week, and recitals by advanced students. Appearing during the past few years were E. Power Biggs, Dr. Joseph W. Clokey, Porter Heaps, Arthur Poister, Wade Stevens, and several organists of Southern California.



UNIVERSITY OF REDLANDS
Memorial Chapel houses the Casavant organ upon which Leslie P. Spelman gives his annual series of vesper recitals

In the fall of 1938 Dr. Elam J. Anderson came to the University as president. His former experience as organist, choral director, and teacher of music-appreciation prompted him to attempt to bring the enjoyment of music and art to as many of the students as possible. He suggested that the preludes and postludes to the four required chapel periods each week be used to bring some of the most famous music of the world to the students. Instead of playing something to cover up the noise and confusion of the entrance and exit of students and faculty, the music was chosen a month in advance, and mimeographed programs were distributed at the beginning of each month. Each month was devoted to a single composer and information about the composer and very brief program-notes were included on this sheet. The identity of the prelude and postlude goes on the daily bulletin along with the name and subject of the speaker. A large proportion of transcriptions are used; for example, one month was devoted to Beethoven. The month preceding the performance of Franck's "Beatitudes" provided a good reason for a month of Franck's organ works. Another month was devoted to Bach.

Each composition is played three or four times during the month so that it may become somewhat familiar. A recognition-test is given the entire student body at intervals, to test their memory. After the test the students correct their own papers. No names are signed to the tests, only the class and sex. A little friendly competition is aroused, but the best kind of competition is the competition each student has with himself to get a higher score each time. Many of the faculty take the tests but few hand them in! The last month in the school year is devoted to compositions receiving the most votes. Although such things as Tchaikowsky's Nutcracker Suite lead in popularity, Bach is there too.

This procedure, in operation now for several years, has given meaning to the prelude and postlude at chapel. And, more important, it is making many of the students conscious



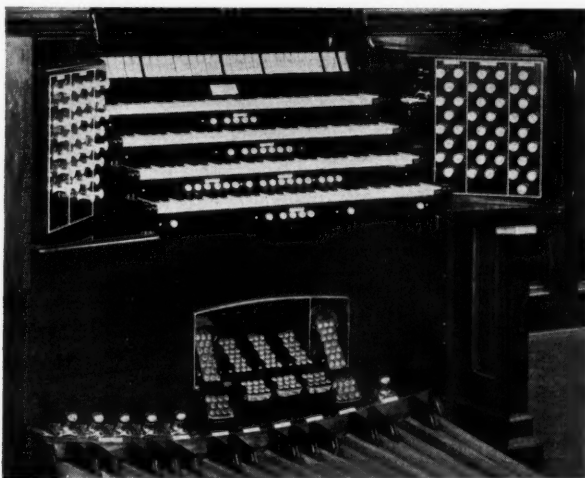
LESLIE P. SPELMAN

organist of the University of Redlands who herewith describes the organ's unique place in the University's cultural program

of the themes of the masters. It is gratifying to hear some of the chapel selections whistled and hummed on the campus.

ADDENDA

Mr. Spelman, native of Covert, Mich., had his highschooling in South Haven, Mich., graduated from Oberlin College, A.B. 1927, and from Oberlin Conservatory, Mus.Bac. 1928; his organ teachers were Walter Keller, Laurel Yeamans, George W. Andrews, Dr. Palmer Christian, and Joseph Bonnet; theory, Arthur Heacox, F. J. Lehmann, Nadia Boulanger. His first church position was the Epiphany, South Haven, 1920. From 1928 to 1930 he was on the faculty of William Woods College, Fulton, Mo., and acting director 1929-1930. During his 1930-1932 stay in Paris he was organist of the American Church. From 1932 to 1937 he was director of the music department of Meredith College, Raleigh, N.C., and then went to the University of Redlands where he is professor of organ and theory. In addition to his University duties he is organist of the First Baptist, Redlands, where he directs an adult chorus of 25 and children's choir of 20, with the help of an assistant organist to take the evening services and another assistant for the children's choir. Half the adults are paid and the choir repertoire for last season, representative of the choir's own favorites, will be found on September 1940 page 275.



UNIVERSITY OF REDLANDS

Console of the Casavant organ housed in the beautiful Memorial Chapel of the University at Redlands, California.

A FEW PROGRAMS

*Bach, Prelude & Fugue Em
We All Believe
Dupre, Cortege et Litanie
Bingham, Prelude & Fughetta F
Twilight at Fiesole
Franck, Chorale 3
*Frescobaldi, Canzona Quarti Toni
Toccata per l'Elevazione
Schumann, Sketch Df

Franck, Piece Heroique
DeLamarter's Chinese Garden Suite
Sowerby, Rejoice Ye Pure in Heart
*Corelli, Sarabande
Grieg, Notturmo
Rogers, Son.3: Capriccio
Yon, Chromatica: Mvt. 1
Karg-Elert, Corrente e Siciliano
Stravinsky, Berceuse & Finale
Whitlock, Fidelis

*Bach, Fantasia & Fugue Gm
Two Choralpreludes
Franck, Chorale 2
DeLamarter, Gothic Prelude
Sowerby, Passacaglia
*Marcello, Psalm 19
Gluck, Orpheus: Air
Purcell, Prelude
Liszt, Ave Maria
Clokey, Canyon Walls

Jagged Peaks in Starlight
Barnes' Petite Suite
*Paumann, Prelude
Byrd, Pavana
Attaignant, Agnus Dei
Bach, O Man Bemoan
Diggle, Dundee Variation & Fugue
Pisk, Heavenly Father
DeLamar, The Fountain
Gothic Prelude

REDLANDS, CALIF.
UNIVERSITY OF REDLANDS
Casavant Freres

Installed, 1927

Data, supplied by Mr. Spelman
V-50. R-58. S-63. B-9. P-4118.
PEDAL: V-4. R-4. S-13.

EXPRESSIVE

32 *Diapason*
16 DIAPASON 56-32'
BOURDON 56
Bourdon (S)
VIOLONE 44
Dulciana (C)
8 *Diapason*
Bourdon
Violone
4 *Bourdon*
32 BOMBARDE 56
16 *Bombarde*
8 *Bombarde*

GREAT: V-14. R-18. S-15.

EXPRESSIVE

16 DIAPASON 73
8 DIAPASON-1 73
DIAPASON-2 73
VIOLIN DIA. 73
HOHLFLOETE 73

GEMSHORN 73
4 OCTAVE 73
FLUTE h 73
2 2/3 TWELFTH 73
2 FIFTEENTH 61
V MIXTURE 365
16 TROMBA 73
8 TROMBA 73
4 CLARION 73
8 *Chimes* (C)

SWELL: V-16. R-20. S-17.

16 BOURDON 73
8 DIAPASON 73
CLARABELLA 73
STOPPED FLUTE 73
VIOLA DA GAMBA 73
VOIX CELESTE 73
AEOLINE 73
4 PRINCIPAL 73
FL. TRAVERSO 73
2 PICCOLO 61
V CORNET 365
16 TRUMPET 73
8 CORNOPEAN 73
OBOE 73
VOX HUMANA 73
4 CLARION 73
8 *Chimes* (C)
Tremulant

CHOIR: V-9. R-9. S-10.

16 DULCIANA 73
8 DIAPASON 73
MELODIA 73
DULCIANA 73
UNDA MARIS 73
4 LIEB. FLOETE 73
VIOLINA 73
2 FLAGEOLET 61

8 CLARINET
CHIMES 25
Tremulant
SOLO: V-7. R-7. S-8.
8 STENTORPHONE 73
GROSSFLOETE 73
V. D'ORCHESTRE 73
VIOLE CELESTE 73
4 FUGARA 73
8 TUBA MIRABILIS 73
ORCH. OBOE 73
Chimes (C)
Tremulant

COUPLERS 31:

Ped.: G. S-8-4. C. L-8-4.
Gt.: G-4. S-16-8-4. C-16-8-4. L-16-8-4.
Sw.: S-16-4. L-16-8-4.
Ch.: S-16-8-4. C-16-4. L-16-8-4.
Solo (L): L-16-4.

Combons 30: P-6. G-6. S-6. C-4.
L-4. Tutti-4.

Crescendos 5: Tutti. S. C. L.
Register.

Tutti crescendo operates the shutters enclosing the entire organ.

Reversible 9: G-P. S-P. C-P. L-P.
S-G. C-G. L-G. S-C. Full-Organ.

Cancel: Tutti.

Readers will note some unusual features, as for example the fact that the Mixtures are given as running up to 73 notes though the 2' registers go only 61. Pedal Diapason has open pipes down to GGGG, the remaining seven are "acoustic," presumably meaning stopped. The console is equipped with six extra knobs for future additions: one each on Great and Swell, two each on Choir and Solo.

Memorizing Procedure

By WINSLOW CHENEY

A discussion of a memorizing plan and the necessity for it

LET us assume that before going into the outline of memorization, so far as the beginner is concerned he will have learned a composition as to notes, fingering, and preliminary registration, and that he has been working on the composition sufficiently to absorb the spirit of the music. To give oneself a head-start, memorizing should begin after one has the composition fairly well learned and is familiar with it as a whole.

Therefore we use standard organ compositions already familiar to the student. We begin the memorizing procedure by using a Memorization Analysis—a detailed analysis of the composition as a whole as well as of its secondary and miscellaneous parts. This is somewhat different from music analysis a la textbook. Along with this analysis we must have a Procedure Plan—which shows exactly how to go about using the memorization analysis. The purpose here is, first to see clearly just what we have to do, and second to gain some idea of how best to do it. It is merely a case of planning the work carefully, rather than going at it with no plan at all.

Unreliable results are just as likely to come from haphazard methods in memorizing as they are in anything else; we must first understand what we are trying to do and then take advantage of all the aids others have discovered in doing that

same task before us. In memorizing there are many elements involved, and about all that can be done in any brief discussion is merely to outline them.

Organized Sensory Memorizing includes the familiar Motor Memory—ear, eye, and visual associations. And here the technic of memorizing seriously begins. My method of approach is to make a second and much more detailed memorization analysis, superimposed on the first analysis; speed and certainty will depend very much on how this analysis is used. And here again is demanded an understanding of the innumerable elements of memorizing, how the memory acts in acquiring and retaining.

Passive Recall is helpful. It is merely the practise of listening to the composition away from the organ, replaying it in our minds—fingering, pedaling, registration, everything recalled to the ear through the mind, by way of the memory instead of the organ or piano. We must be able to recall it measure by measure. The ability to do this depends in part on sensory memorizing, but valuable as it is, the passive recall is misleading in its promise of security. To be more precise, passive recall is a half-way step between purely sensory memorizing and an integrated voluntary recall.

Voluntary Recall is "the central strength of the whole technic of memorizing." It gives one complete freedom from notes and worries, so that the mind can give its entire attention to the interpretation of the music. It takes the laboriousness out of memorizing and makes the process direct, clear, sure. It reduces the process to a fraction of the time spent in the usual 'hunt & peck' system, or lack of system. Most

methods of memorizing begin with sensory memory and end with sensory recall—which leaves the player wholly to chance as to whether or not he can get through to the end in a public performance. Should anything seriously disturb the sensory processes, a breakdown occurs and the player is just out of luck.

I am sure we all have had the glib advice to 'just keep your mind out of it—let your fingers go and everything will come out all right.' Ho hum, is that so! Perhaps millions of people have been fooled by such advice, much to their sorrow. It's like expecting a man to find his way home on a dark night while blindfolded. We may educate our feet to travel over the very same path, and our fingers to play the very same notes, hundreds of times; but in the final test, UNAIDED they just won't do it.

It is strange but true that a superior grasp of harmony & counterpoint does not seem to be as much help as we might expect in memorizing. I have found this to be true both in my private teaching and in my memorization classes at Juilliard. What is needed first is a good practical application of the special memorizing assignment—a problem in itself that must be mastered as an individual problem apart from all other considerations.

Does it at first thought seem difficult to memorize such things as a modernistic bit by Karg-Elert or Schoenberg or Respighi? Or a Bach fugue? These things, approached with a carefully-laid, tried & proved plan, are not half so difficult as we imagine them to be. I have found that a composition of six or eight pages, of average difficulty, can be memorized securely in a week if not too difficult, or in perhaps three weeks if it is quite complicated. And that, considering the limited number of minutes to be spent on it each day, is not very much time to invest in a composition that thereafter is to be ours to play when and where we will. Thirty or forty minutes a day is about what the average mind can efficiently apply to this specialized process of memorizing.

It is nonsense for a musician at the height of his career to believe that he is 'too old to memorize,' having neglected to cultivate that habit earlier in his career. My experience has been that adults, once they approach the task intelligently, memorize a lot faster and more securely than children with all their fabled receptiveness. More than half of those it has been my privilege to help have been over forty, and some had passed the half-century mark. One student who had never been able to play any serious music from memory later had the satisfaction of successfully and without fear playing a concerto from memory in public. How old was she? Now I wouldn't dare ask a woman that, but I believe she had passed the half-century mark when she first came in contact with the technic of memorizing.

Manifestly these brief comments cannot satisfy T.A.O.'s request for something that would show a reader exactly how to learn to memorize reliably. It is something that must be learned by doing. It can never be learned so long as we spend all our time telling ourselves we can't do it. I've seen all too many people do this 'impossible' thing. I know it can be done. 'Where there's a will, there's a way' but the 'way' must be an intelligent, safe way.

Roland Diggle's Sonata Gothique

• I've spent quite a bit of time with the new Sonata by Dr. Diggle and would pay the price of the whole Sonata just to get music like its second movement. To me it is the real thing for church—simple, meditative, musicianly, not trite, and just plain downright religious. In my opinion it's the best movement in the Sonata. Then I see fine registrational possibilities in the final movement. Not only am I using it in my own recitals but also for my students; it is a dandy for teaching. We may not want to call it great music, but it is neither long nor dull nor boring. And it is useful music.—HARRY B. WELLIVER.

'Fifty Golden Concert Years'

Phonograph Recordings Reviewed

• Among living musicians none dare claim greater affection and respect, musically and humanly, than Paderewski. In album M-748, Victor helps celebrate his "Fifty Golden Concert Years" by presenting Schubert's Moment Musicale No. 2 Af, Mozart's Rondo Am, Chopin's Polonaise Op. 53 Af, Haydn's Theme & Variations Fm, and an extra empty pocket intended for disk 16,250 recording Paderewski's Minuet G and part of the Beethoven Moonlight. The album costs \$4.50 and the record numbers are 17,699, 15,421, 14,974, 14,727. Deems Taylor, much wiser than most musicians, calls him "One of the great men of our time and one of the great artists of all time." That he is. And more.

There will never be a greater art than that of Paderewski, though all things mechanical will continue to improve. But the thing we are interested in here is whatever the organ world can get out of it for itself, and that thing, especially in the Schubert, is poise—the missing quantity in most organ-playing. How magnificently Paderewski brings to us all of what Schubert felt in his soul when he wrote. That alone is worth more than the price of the album to any organist earning his living by the music he plays in public. The Schubert will live because of its message; the Mozart and Haydn will live because of their names; but again the Chopin will earn its own life.

We do not know but we suspect these are comparatively modern recordings, as the Chopin seems to show it. All were made abroad, save the Schubert, and that's a grand bit of recording; the grand old man of the piano never played better even at the height of his energies. As the late Dr. William C. Carl replied decades ago to the lady he asked to sing a scale when she was on trial for solo position and who asked, "You wouldn't ask an artist to sing a scale, would you?" "Madam," the good Doctor replied, "only an artist can sing a scale." We have perhaps half a dozen organists who could play that simple Schubert; we need half a hundred. Paderewski shows how, a lesson worth a lot of money.

But I know what I'm going to fill that spare pocket with. Any of our readers have the Victor recording of Paderewski's Nocturne, done many years ago? It's no longer catalogued but when summer comes, my copy of that recording is coming down from Moosehead Lake with me, to go into this spare pocket as the magnificent climax of a set of records by a truly great man and artist.—T.S.B.

Wanta Guess Which?

• "The organ is good, what there is of it. It has only one manual. The stops on the left affect the keyboard up to middle-C; those on the right, from there up. It requires dexterity to play even an ordinary piece of music. Besides manipulating stops it is necessary sometimes to cross hands, or play either right or left hand an octave lower or higher, and all the while watch for the correct stops. I was asked to give a recital on it and at first refused, fearing it would be impossible. To make matters worse, the only foundation stop on the left was out of order; should one inadvertently pull that stop, D-flat would emit a horrible shriek. They decided to repair the organ a little, and I gave the recital." The program is included among the past programs, March 1941 T.A.O. Can you discover which?

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

Guilmant Organ School, organ, choir-work, theory; New York, July 8 to Aug. 8; Feb. page 34.

Dr. David McK. Williams, organ-playing and choir routine; New York, July 1 to 31; Feb. page 53.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Some Ramblings

NOTHING much can be done about an occasional church's wanting a new organist. Sometimes there are good and sufficient reasons, sometimes no reason at all—only a minister's whim. Even that must be allowed its day and the organist must go. We cannot tolerate slavery of any kind if America is to survive.

But can't we nowadays demand at least a decent degree of humanity with such losses of jobs? Is there any justification for any minister's or church's suddenly serving notice on a faithful organist or on any other even semi-faithful employee that his or her services are to be abruptly terminated at a fixed, and generally very short, period without giving the victim a fighting chance for life?

For example, here is a church connected with Sailors Snug Harbor, Richmond Borough of New York City. It's a delightful chapel in every way. Because of religious differences among the old sailors for whose comfort this great institution exists, it is the established custom to change denomination when a clergyman dies or retires, so that all religious creeds can be the better satisfied. Now with a change of clergyman comes, after a few months, the abrupt discharge of an organist who had been with the Harbor's chapel for fourteen years, who had not only served faithfully but had done even more than his job required and had built up a splendid music program for the chapel; he had every right to expect a lifetime of his office, which was the Harbor's long-established custom. He is suddenly discharged on three weeks' notice, for no apparent reason under the sun other than that the new minister wanted someone or something else; and he didn't even enquire if the organist could or would change the music program to meet the new minister's wishes. He just fired him, a man of tried & proved faithfulness & capacities, a man with a wife and two children to support.

All the preaching of Christianity in all the world by all the clergymen of all time is not worth a tinker's dam when a church or its clergyman will, for purely personal pleasure, kick out a human being like that in a time like this.

We all know very well that lots of organists must lose their positions every year, some because they are incapable, some in spite of their capabilities. It sometimes happens that a specific clergyman and a specific organist cannot get along together harmoniously. Obviously for the good of the church one of them must go. But how must he go? Is the urge so great that the humanitarian decency for which Christ was famous, for which the church has proclaimed itself to be fighting to these past nineteen centuries dare be ruthlessly ignored and a human being thrown into a torture and panic that are almost impossible to bear in these days? Is that the kind of a thing the church is to do and be? I can't see it. I think it's atrocious. It savors of gangsterism, not Christianity. What if the organist didn't happen to please his minister to perfection? Is that cause for such an act in these days? I say it is not.

Of course some organists must lose their jobs, even in these days. But can't we be decent enough human beings to treat such an organist with consideration and give him a fighting chance? The only decent Christian way to handle such a

situation is for the clergyman and the church to serve notice on the organist and ask him to find a new position for himself as speedily as he can, specifying perhaps a year of grace in which he can at least have some little hope of readjusting himself and finding something else to do somewhere. If, as is exceedingly rare, an organist so misbehaves that he no longer deserves to retain his position even temporarily—and there are organists like that, though this man certainly is not one of them—an immediate dismissal is right and proper.

There is power only in joint action. And the only nationwide organization of sufficient standing in the organ profession to record an emphatic plea for decency is the American Guild of Organists. We suggest the Guild officially tackle the problem and circulate to all clerical bodies and church organizations an emphatic, vigorous, and urgent appeal that henceforth and until conditions become considerably more livable in the world of church music, the servants of the church be treated as human beings—not as pieces of material to be thrown out as junk at will—and given at least a year's notice. If during that trying year the organist himself commits acts of revenge or neglect of duty, let him suffer the consequences of course. But barring such acts, what right has the church to respect or support unless it not only preaches Christian decency but also practises it?

—t.s.b.—

Dean Dunham's editorial this month hits at careless organists, particularly those indifferent to pedal accuracy. At first reading I thought the case too strongly put; then I remembered the organist in the little village church I now attend. I can talk about him safely, he'll never see it; his kind of an organist does not read T.A.O. The only thing he reads is his salary check. But Dean Dunham is right. My man never plays a complete service without wrong notes in even such simple things as the hymntunes, and he is not an outstanding individual among those who play the organ in church but is typical of all too many of them.

What is an organist? Is he a man who plays the organ in a church? Not necessarily. If you had a bad cold and I told you to take aspirin and stay in bed three days, and you did it, it would cure you; would I then be a physician? A man's ability to play the organ passably does not make him an organist any more than his ability to prescribe simple remedies for ills, or use a creditable knowledge of laws, makes him a physician or an attorney. Organ-playing advanced to the status of profession some generations ago, but during the past several decades so much advancement has been made that now the difference between an organist and a man or woman who gets paid a little for playing the organ in church is so marked that it's high time we of the profession use a little care in our choice of words.

But what to do about Uncle Dunham's bad pedaler? There's nothing that can be done other than make our own work so constantly note-perfect that the public will ultimately notice the difference. Then it will be an uncomplimentary good-night to the wrong-note amateur.

—t.s.b.—

A reader asks about established fees to be paid organists for weddings and funerals. Unionism and standardization may be all right for people unwilling or unable to stand on their

own merits; in fact the entire Roosevelt psychology has been based on compelling competent, industrious, thrifty people to pay the bill for the incompetent, lazy squanderers. That is not the American way. It's not even a man's way—not when we use the word man to mean man.

In some churches a fee of five dollars would be generous while in others a hundred dollars would be ungenerous. It all depends upon the church, the bridal couple, and the organist. But to avoid difficulties and embarrassment, an organist should have a complete discussion of the business with his clergyman, and then ask the official board to establish a set of minimum fees for preacher, organist, sexton, and janitor. And to do it correctly, these fees should be collected by the church secretary when the wedding arrangements are made, to be distributed by the secretary instead of by the bridal party. If the bridegroom feels so good about the whole thing that he wants to add more to everybody, that, it would seem to me, could most happily be done personally by the groom or his personal representative.

But let us hope that labor-unionism in all its unfairness will never get a stranglehold on the organ profession. Look at Mr. Petrillo if you want to know what that would lead to. And in the mean time let's look more at the kind of entertainment & happiness our music is to offer the bridal party, and less at the money the groom is to hand out.—T.S.B.

Housing My Own Organ

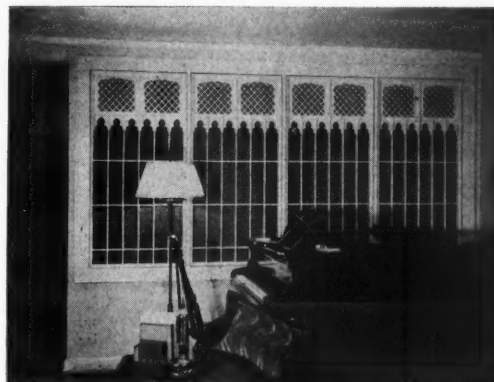
By WILLIAM D. MITCHELL

He put the organ on his front porch because there was no other place for it

As may be imagined, I had an interesting time shopping around before deciding on the type of organ I wanted for my own home, and a rather exciting time preparing the chambers, wiring, etc., most of which I did myself, using part of a vacation to tear down a wall of our living-room and build the chambers where the porch had been. When my time ran short I called in a contractor to build a new porch, out beyond the old one.

Our original porch had been recessed into the first floor, the second floor extending out over it. That space has now

been completely enclosed within the house, and constitutes the organ chambers, plus an entrance hallway. Since the porch was only one step off the ground, my part in excavating under it to provide a substantial concrete foundation in place of the two brick pillars which had served hitherto was back-breaking work. I had to dig down 3' under the entire porch area; but



THE MITCHELL RESIDENCE

The organ speaks through grille-work covering the entire front of the chambers in the front end of the living-room

a kind neighbor helped and we carted away hundreds of bushel-baskets of earth. The hardest part was working on our stomachs and banging our heads on the floor so close above. I called in a contractor to pour the concrete and underpin the entire porch with 6x8 timbers at about 30" intervals, to give a solid support for the organ.

Next I tore down the wall between the living-room and porch and built new outside walls. All this took one week of my two-weeks holiday. Time ran short and the contractor had to put on the new porch roof.

Then came the work of sound-proofing the chambers. I filled all the walls with mineral-wool; the inner surfaces were lined with yellow-pine wainscoting, with three coats of varnish. My idea was that the varnished surface would reflect most of the sound, while any that was not reflected would be absorbed by the mineral-wool. In the partition between the two chambers and in the walls between the chambers and the living-

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16 BOURDON 32w
*Gedeckt CCC-CC
GREAT 4 1/2": V-3. R-3. S-3.
EXPRESSIVE
8 DIAPASON 73m
MELODIA 73wm
DULCIANA 73m
SWELL 4 1/2": V-4. R-4. S-4.
8 STOPPED FLUTE 73wm
SALICIONAL 73m
4 FLUTE h 73m
8 OBOE (Reedless) 73m
Tremulant
COUPLERS 12:
Ped.: G. S-8-4.
Gt.: G-16-8-4. S-16-8-4.
Sw.: S-16-8-4.
Combons 10: GP-3. SP-3. Tutti-4.



ORGAN & MASTER

William D. Mitchell and console of his Estey organ in his Fair Lawn, N.J., residence.

Crescendos 3: GP. S. Register.
Reversibles 3: G-P. S-P. Full-Organ.
Blower: 1 h.p. Orgblo.

*Bottom octave of the Bourdon has a set of felt stoppers that can be used to narrow the wind-slots, thus producing a satisfactory softer 16' tone, here called Gedeckt and exceedingly useful in accompanying pianissimo manual combinations. The device has no appreciable effect on pitch.

Two Estey patents, described and illustrated in 1920 T.A.O., are represented in this organ. One is the reedless-reed that stays in tune along with the other metal pipes much better than the average reed does, without loss of reed quality. The other is the short-length pipe, or pipe within a pipe, by which means the space required for the larger pipes of the 16' or 8' octave is greatly reduced. Mr. Mitchell has taken advantage of both inventions and finds them eminently satisfactory in every particular.

room I also used a layer of celotex under the wainscoting for good measure. The result is that the swell-shades are unusually effective. I do not imply that the wood lining is better than hard plaster; it was considerably less expensive, for I could do that work myself.



THE MITCHELL RESIDENCE

The console is located in the rear corner of the living-room, far removed from the pipework—which is as it should be.

I have a good friend, radio man and an excellent general mechanic, who helped considerably in such matters as installing the wind-trunk from blower to chambers; also he trucked the organ parts, including the console, from freight-car to our home, and installed the heavy copper wires from the generator to the organ action.

After the Estey workmen had finished installing the organ, I took my time building a sound-proof enclosure around the blower in the cellar. The walls and door consist of two layers of celotex with an air-space between; there is a filling of 8" of mineral-wool overhead to prevent noise from leaking through the floor.

My grilles are also my own work. The top eight panels are of pressed-wood, intended for radio sets, which I purchased in a Vesey Street store at 25¢ each. Just under them is some ornamental work which I cut from a piece of 3/8" plywood. The uprights and horizontals are half-inch white-pine strips. The borders are made of moulding found in a local lumberyard. I used weather-stripping (by Woolworth) to hold the grilles in place by friction, but later found it necessary to put in some screws.

Our music-room, 13' 6" x 22' 2", with an 8' ceiling, is perforce our living-room, parlor, and library, all in one. The organ chambers are off the front end, 7' 6" x 10' 6". In the opposite corner, as far removed from the organ as possible, is the console, the player's back to the wall, the player facing the music.

Getting down to my personal history, by Editorial command: I'm an engineer by profession, graduate of Stevens Tech., and an humble member of the engineering staff of American Tel. & Tel.; my special field is central-office equipment. I fell into the music field through an open back door, so to speak; that is, through singing. A singer is traditionally the complete ignoramus among musicians, and I guess I was no exception. After an apprenticeship in various choirs I became a soloist in Parkville Congregational, Brooklyn, and Paramus Reformed, Ridgewood. Next I was persuaded against my better judgment to assume leadership of the choir in an experimental non-denominational church originally sponsored by the Federal Council of Churches. No church building, no organ, but I did my darndest and so did the choir. I still think we did some respectable work. I persuaded the authorities to buy a two-manual harmonium and I "personally conducted" it for years. In addition I directed a local choral group of about fifty voices for six years; we put on concerts, cantatas, operettas. It was a valuable experience.

Soon after acquiring my organ I started organ lessons with Harold Friedell. Various illnesses and whatnot sometimes interfered but I have been studying off and on ever since. If your humble servant shown on the organ bench in the accompanying console photo has a too-soulful expression it must be attributed, not to lying on his stomach and digging dirt from under his front porch, but either to a bit of self-consciousness at taking his own picture or to multiple eye-gleams from a battery of flood-lamps.

As can be imagined, I have had a great deal of satisfaction in doing my part of the work described, and am having infinitely more satisfaction in the ownership of this organ than I could possibly have with any electrotone—and for very little more money.

The Estey staff were most cooperative. Estey's patented half-length pipes were invaluable and obviated mitering except in the Bourdon. I do not see how an organ of so many pipes could have been put into the space without this patent—and the tone is genuine open-pipe tone. My part in the organ began with drawing plans for altering our home and having these approved by the local authorities. It ended when I painted the grilles in semilustré ivory and attached behind them, by thumbtacks for easy removal when necessary, pieces of brown cotton cloth, creating a color harmony that has drawn much favorable attention.



Pedal Accuracy

By ROWLAND W. DUNHAM

Associate Editor, Church Department

AS I listen to organ-playing in various quarters there is one common fault which seems to me to be uncommonly prevalent. This is the frequency of false notes in the pedal part. Not only is this trouble to be noted in organ pieces, but in many cases the player seems to be unable to play through a simple hymntune without this disturbing source of irritation.

We are told that to err is human. Of course we mortals may never attain that state of perfection where absolute infallibility is the rule. I have heard even as finished an organist as the late Lynnwood Farnam make a mistake in pedaling—a very rare occurrence to be sure.

Nevertheless, it seems to me that errors in playing should be so uncommon that they might well pass without rebuke.

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The purpose here is to call attention to the situation as it exists and to suggest means for improvement.

Organ students are usually started with some book like that by Stainer, excellent in some particulars but totally out of date in its approach to pedal technic. This book was written many years ago when organs were slow of speech and heavy of action. The necessity of playing difficult music was remote for the average students. Nothing is said about HOW the pedal key is to be attacked by the toe of the foot, except to point out that the ankle joint is used (with a curious illustration in the old manner). Then appears an elaborate system of "finding" the pedal keys by utilizing the spaces between the black keys. Upon such a method do thousands of organists depend to the present day.

Now let us examine these two matters. The attack of the pedal key can of course be made by tapping it, with all movement in the ankle. Since today we have electric action with a light, prompt pedal action, most of us have discarded such a practise and have made use of a slight thrust forward, using weight instead of ankle movement. Observation of the method of any first-class organist will show that pedal tapping is out.

The second and greater difficulty is that of finding the correct key on a skip. The roundabout and necessarily slow process of constantly feeling about between the black-key spaces is not only slow but involves at least two extra movements of the foot. A direct glide over the tops of intervening keys is not only rapid but can become, with care, practically 100% accurate. Any intelligent organist trained into old habits now obsolete may revise his pedal system along the lines indicated and will find the ease and security of the new way a definite improvement.

My readers may wonder at the need of this suggestion in view of their many years of success as church players. Were it not for the fact that I see so many students each year

(especially at summer session) who have no ideas of system in pedaling, such an explanation would not have been made. It seems to be all too true that many students either spend two-thirds of their fast movements in hunting around among the black-key spaces or else skip their feet on a hit-or-miss basis and hope for the best.

Those who feel the need of greater accuracy and ease in their pedaling will find these suggestions helpful to them just as they have been to innumerable students.

Bach is More than Notes

A letter from Dr. Palmer Christian

• I'm enthused about what T.A.O. says in the November issue concerning Bach. The warmth to be found in the cantatas, oratorios, orchestral interludes and orchestral suites, is to me merely indicative—or, rather, amply indicative of what exists in the organ works. The warmth is there; if it were not, then his music would not have lasted these several hundred years.

The flexibility of emotional content is there, and even if the instruments of his day lacked a great deal of our expressive control, it does not follow that our mediums should be as stiff and rigid as were his. It is not an insult to Bach or to classic literature if one tries to portray something of the inner spirit that must have actuated such superb music. The portrayal must, naturally, be controlled by musicianship, good taste, and respect; one need not go to the lengths of a Jesse Crawford in order to be 'flexible'. I've actually been enough of a heretic to say, in public, that to my mind Stokowski has done more for Bach, from the point of view of showing the general public what Bach really can mean, than all the organists since Bach's day.

Dictatorial statements can not alter the fact that no real medium of musical expression should be devoid of emotional—and I do not mean sloppy—content. Clarity there must be, and it's been needed for a long time; but it need not and must not be achieved at the expense of spiritual warmth.

Purcell's Trumpet Tune & Why?

• We so often hear Purcell's Trumpet Tune on recital programs and I ask Why? It was first discovered by Wood and used as one of a suite of pieces at one of the London Promenade Concerts. Some enterprising arranger thought it would go on the organ and it has since been regularly trotted out as an example of the Composer's work. We know Purcell was organist at Westminster Abbey, but except for two or three little preludes, the only organ work ascribed to him is a Toccata in A. To me it has little to recommend it and there is some doubt as to whether it really is by Purcell. He has been many times described as England's greatest composer; small wonder if he is not much thought of if judged by what is heard of his on the organ. I decided years ago that as I could not find anything I felt was worthy of hearing through the medium of the organ I would not disparage the name of one who undoubtedly did some fine work in other fields of music.—FRANKLIN GLYNN.

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PEDAL 5": V-3. R-3. S-9.

16 DIAPASON 32w
BOURDON 44w
Gedeckt (S)
Gemshorn (G)
8 PRINCIPAL 44m
Bourdon
Gedeckt (S)
4 Principal
— Chimes (G)

GREAT 4": V-8. R-10. S-10.

16 GEMSHORN 85m
8 DIAPASON 73m
FLUTE h 73m
MELODIA 73w
Gemshorn

4 OCTAVE 73m
HOHLFLOETE 73w
III MIXTURE 183m

12-15-22

8 TRUMPET 73r
CHIMES 25

SWELL 4": V-11. R-11. S-11.

16 GEDECKT 73w
8 DIAPASON 73m
ROHRFLOETE 73m
SALICIONAL 73m
VOIX CELESTE 61m
AEOLINE 73m
4 OCTAVE 73m
FL. TRAVERSO 73wm
2 FLAUTINO 61m
8 OBOE 73r
VOX HUMANA 73r
Tremulant

CHOIR 4": V-7. R-7. S-8.

8 DIAPASON 73m
CONCERT FLUTE 73w
DULCIANA 73m
D. CELESTE 61m
4 SILVER FLUTE 73m
8 CLARINET 73r
ENGLISH HORN 73r
Chimes (G)
Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 38: P-6. G-8. S-8. C-8.
Tutti-8. Manual combons operate the one-section couplers.

Combons No. 1 in all groups are operated in duplicate by toe-studs, as are also Pedal and Tutti No. 2.

Crescendos 3: S. C. Register.

Reversibles 4: G-P. S-P. C-P.
Full-Organ. Each is operated in duplicate by hand and foot.

Cancels 1: Tutti.

Blower: 3 h.p. Orgoblo, 1150 r.p.m.

February page 34 gives the name of the church incorrectly in some issues; the builders supplied the correct name

in time for the completion of the issue: the full name is The First Church of Christ Congregational. The blower is especially designed for quietness. The Mayland Chimes are all-electric.

Two for Comparison

Both by MOLLER

• Here are two stoplists for interesting comparisons. Their content compares thus:

V-19. R-21. S-25. B-5. P-1480.

V-22. R-22. S-32. B-10. P-1471.

The first is a 2m, the second a 3m. Two things generally govern the size of an organ: price, space. Those who use the argument that No. 1 of the two organs is all the space would take will probably revise their notions if they look at what is done in No. 2. Would anyone say the 3m is in any way less desirable than the 2m? Of course the 3m will take slightly more room, in spite of the comparative number of pipes, because it has four 16' ranks whereas the 2m has only three. And again the 3m has fourteen 8' ranks while the 2m has only eleven.

Obviously, for discussion purposes, the choice of registers has nothing to do with it; a purchaser can have what he wants.

Which would you rather play? How much more would you pay for it? Obviously the 3m is the costlier instrument, no matter from which factory it comes; how much costlier would you say it is? The probability is—and it is purely my own guesswork—that three independent registers could be added to the 2m and the two costs would be about equal. Now suppose we add those three, any three you want, and then try to decide which would be the better instrument. It's worth thinking about.—T.S.B.

WASHINGTON, D.C.

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Completed, Dec. 14, 1940

Finishing, Harold L. Newcomer

Dedicated, Dec. 16, 1940

Organist, Flora Palmer Weber

Recitalist, Louis A. Potter

V-19. R-21. S-25. B-5. P-1480.

PEDAL 4": V-1. R-1. S-6.

16 Diapason (G)
BOURDON 56sw
Gedeckt (S)

8 Bourdon
Gedeckt (S)

4 Bourdon

GREAT 4": V-7. R-7. S-8.

EXPRESSIVE

8 DIAPASON 85m16'
MELODIA 73w
GAMBA 73m
DULCIANA 73m
UNDA MARIS tc 61m
4 OCTAVE 73m

FLUTE D'AMOUR 73sw

8 CHIMES A-g² 23
Tremulant

SWELL 4": V-11. R-13. S-11.

16 GEDECKT 73sw

8 DIAPASON 73m

ST. FLUTE 73sw

SALICIONAL 73m

VOIX CELESTE 73m

4 PRINCIPAL 73m

FLUTE h 73m

III MIXTURE 183m

15-19-22; breaks on 24-41.

8 TRUMPET 73r

OBOE 73r

VOX HUMANA 73r

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 20: P-5. G-5. S-5. Tutti-5.

Crescendos 3: G. S. Register.

Reversibles 2: G-P. Full-Organ.

Tutti Cancel.

Percussion: Deagan.

Blower: Kinetic.

DEDICATORY RECITAL

Bach, Three Choralpreludes

Handel, Pastorale Symphony

Con.6: Larghetto; Allegro.

Schumann, Canons in B and Bm

Jacob, Sunrise

Bonnet, Romance sans Paroles

Mulet, Carillon Sortie

Karg-Elert, From My Heart's Depths

Weinberger, Six Bible Poems

Sibelius, Finlandia

A Group of Favorites

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M. P. Moller Inc.

Completed, October 1940

Finishing, L. B. Buterbaugh

V-22. R-22. S-32. B-10. P-1471.

PEDAL 4": V-3. R-3. S-8.

16 DIAPASON 32w

BOURDON 44sw

Robrbordun (S)

8 Bourdon

Robrbordun (S)

Viola (C)

16 TROMBONE 6" 44r

Trombone

GREAT 4": V-7. R-7. S-7.

EXPRESSIVE (with Choir)

8 DIAPASON 61m

CLARIBEL FLUTE 73w

GEMSHORN 1/3t 73m

4 OCTAVE 73m

FLUTE D'AMOUR 73sw

2 2/3 TWELFTH 61m

2 FIFTEENTH 61m

SWELL 4": V-6. R-6. S-10.

16 Robrbordun

8 GEIGEN DIA. 73m

ROHRBORDUN 97sw16'

SALICIONAL 73m

VOIX CELESTE tc 61m

4 Robrbordun

- 2 2/3 *Robrbordun*
 2 *Robrbordun*
 8 TRUMPET 73r
 OBOE 73r
 Tremulant
- CHOIR 4": V-6. R-6. S-7.
 8 ENGLISH DIA. 73m
 CONCERT FLUTE 73w
 VIOLA 73m
 DULCIANA 73m
 UNDA MARIS tc 61m
- 4 *Concert Flute*
 8 CLARINET 73r
 Tremulant
- COUPLERS 24:
 Ped.: G-8-4. S-8-4. C-8-4.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.
 Combons 26: P-5. G-5. S-5. C-5.
 Tutti-6.
 Crescendos 3: GC. S. Register.
 Reversibles 2: G-P. Full-Organ.
 Cancels 5: P. G. S. C. Tutti.



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- JAMES S. CONSTANTINE
 St. Paul's, Charlottesville, Va.
 March 30, 5:00
 Liszt, Variations on Basso Continuo
 Brahms, Eleven Choralpreludes
 Bach, Toccata F
- DR. JOHN A. GLASER
 Lutheran Church of Savior, Brooklyn
 March 5, 12, 19, 26, 7:55
 *Bingham, Agnus Dei
 Matthews, Jesus Lover of My Soul
 My Faith Looks Up to Thee
 Nearer My God
 *Dickinson, Ah Dearest Jesus
 Edmundson, Solemn Litany; Pax Vobiscum.
 Cottone, Aria in Bach Manner
 *Miles, Break Thou the Bread;
 'Tis Midnight; When I Survey.
 Glaser, Improvisation
 *Harker, Meditation
 Noble, Elegy
 Parker, Andante Religioso
- DR. CHARLES HEINROTH
 City College, New York
 March 2, 9, 16, 23, 4:00
 March 4, 11, 18, 25, 1:00
 *Bach, Fantasia & Fugue Am;
 Aria Em; Trio; Prelude & Fugue Bm;
 Largo (Violin Concerto Dm);
 St. Matthew Finale.
 *Wagner, Parsifal Prelude
 Stehl, Saul
 Debussy, Reverie
 Franck, Piece Heroique
 Boelimann, Ronde Francaise
 Dvorak, New World: Largo; Finale
 *Mendelssohn, Ruy Blas Overture
 Tchaikowsky, Canzonetta
 Schumann, Canon Bm
 Strauss, Death & Transfiguration
 Williams, Rhosymedre Prelude
 Dupre, Ave Maris Stella

*Handel's Water Music
 Ducasse, Pastorale
 Macfarlane, Spring Song
 Beethoven 6: 2 mvts.
 Ferrata, Scherzino
 Fleuret, Toccata Cm

The program played on Sunday at 4:00 is repeated the following Tuesday at 1:00.

- JOHN MCINTIRE
 North Texas Teachers College
 March 17, 8:15
 Sowerby, Toccata
 Edmundson's Apostolic Symphony
 Miller, Were You There; Thakay Yama.
 Copland, Episode
 McIntire, Suite
- ERNEST MITCHELL
 Grace Church, New York
 March 5, 12, 19, 26, 4:30
 *Bach, Prelude C
 Franck, Grande Piece Symphonique
 Baumgartner, Idyl
 Mulet, Carillon-Sortie
 *Erb, O Sanctissima
 Bach, Prelude Bm
 Franck, Pastorale
 Wagner, Liebestod
 Schumann, Canon Bm
 Tournemire, Paraphrase-Carillon
 *Franck, Chorale E
 Jepson, l'Heure Exquise
 Handel, Con.4: Allegro
 Dickinson, Berceuse
 Messiaen, God Among Us
 *Bach, Toccata & Fugue Dm
 Franck, Prayer
 Vierne, 2: Scherzo
 Karg-Elert, Deck Thyself
 Wagner, Prize Song
 Durufle, Toccata
- CLAUDE L. MURPHREE
 University of Florida
 March 9, 4:00
 Purcell, Trumpet Tune
 Handel, Where'er You Walk
 Bach, Arioso
 Zwart, Netherland Folksong
 Peeters, Evening Rest
 Schumann, Sketch Df
 Diggle, Rhapsody on Spirituals
 Grieg, Last Spring
 Mendelssohn, Spinning Song
 Meale, Abbey Chimes
 Widor, Finale F

The entire program is taken from Amsco's volume of organ music edited by Dr. Diggle.

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- **HUGH PORTER**
St. Nicholas Collegiate, New York
March 4, 8:15
Purcell, 100th Psalm Tune
Bach, I Cry to Thee
Prelude Bm
Handel's Concerto 10
Franck, Pastorale
Hindemith, Son. 2: Lebhaft
Jongen, Chant de Mai
Yon, Echo
Weitz, Regina Pacis
Purcell, Franck, and Jongen are the 1941
Associate test pieces; Adagio and Allegro of
the Handel are the Fellowship.
- **RICHARD PURVIS**
St. James, Philadelphia
March 22, 29, hour not given
*Rogers, Concert Overture
Bach, Sheep May Safely Graze
McCollin, All Glory Laud (ms.)
McKinley, The Day Thou Gavest
Daquin, Le Coucou
Reubke's Sonata 94th Psalm
Karg-Elert, Pastorale
Parker, Allegretto
Hollins, Intermezzo
Franck, Finale Bf
Mozart's Sonata C
*Franck Piece Heroique
Brahms, Rose Bursts Into Bloom
Bach, If Thou But Suffer
Schumann, Canon Bm
Liszt, Ad Nos ad Salutarem
d'Antalffy, Sportive Fauns
James, Meditation Ste. Clotilde
Maleingreau, Tumult in Praetorium
Boellmann, Rondo Francaise
Banks, Toccata (ms.)
Karg-Elert, Fugue-Kanzone-Epilogue
- **ARTHUR W. QUIMBY**
Museum of Art, Cleveland, Ohio
March 2, 9, 16, 23, 30, 5:15
Karg-Elert, Sleepers Wake
Bach, God's Time is Best
Schumann, Sketch
Brahms, O World I E'en Must Leave
Franck, Final Bf
- **DR. ELMER A. TIDMARSH**
Union College, Schenectady, N.Y.
March 9, 16, 23, 4:00
*Guilmant, Marche Religieuse
Caprice
Liszt, Les Preludes; Sposalizio;
Liebestraume.
o-p. Liszt, Hungarian Fantasia
*Marcello, Psalm 19
Rameau, Gavotte
Clerambault, Prelude
Arcadelt, Ave Maria
Martini, Gavotte
Andriessen, Chorale
Mailly, Invocation
Jongen, Chant de Mai
Dupre, Cortege & Litanie; Berceuse;
Spinning Song; Carillon.
- *Wagner Parsifal Prelude
Good Friday Music
Siegfried Forest Murmurs
Tristan Prelude & Liebestod
Magic Fire Music & Ride of Valkyries
- **J. HARRISON WALKER**
St. Andrew's, Wilmington, Del.
March 3, 4, 5, 6, 7, 12:15
*Bach, Toccata & Fugue Dm
Brahms, Cradle Song
Santa-Maria, Fantasia Octavi Toni
Mattheson, Aria
*Schumann, Traumerei
Bach, Aria; Prelude C; I Cry to Thee.
*Schubert, Ave Maria
Rheinberger, Vision
Bach, Wailing Crying*
*Sibelius, Finlandia excerpt
Karg-Elert, Take Courage
Handel, Water Music; Allegro
Delbruck, Berceuse
*Bach, Prelude & Fugue Em

- Handel, Largo
Bach, Prelude Em
Handel, Water Music Air F
March 10, 11, 12, 13, 14, 12:15
*Mendelssohn, Son. 2: Grave; Adagio.
Brahms, Cradle Song
Dupre, Mysterioso
*Bach, Lord Hear the Voice
Mendelssohn, Son. 2: Fuga
Schubert, Ave Maria
Edmundson, To the Setting Sun
*Corelli, Prelude & Adagio
Clerambault, Prelude D*
Bach, Nunc Dimittis
*Bach, We Thank Thee
Edmundson, Imagery; Preludes 1 & 2
Meyerbeer, Coronation March
*Bach, Prelude Dm
Schumann, Traumerei
Karg-Elert, Sunrise
Brahms, O World I E'en
March 17, 18, 19, 20, 21, 12:15
*Schumann, Melody Gm
Wagner, Pilgrim's Chorus
Bach, Prelude Bf
Mendelssohn, Son. 6: Andante
*Mendelssohn, Son. 2: Allegro Maestoso
Rogers, Pastorale; Toccata G.
Bach, My Spirit Was in Heaviness
*Bonnet, Song of Sadness
Bach, Fugue Gm
Bach, Come Sweet Death*
*Gaul, Hebrew Prayer of Thanksgiving
Handel, Water Music: Allegretto
Mascagni, Intermezzo
Dupre, Ave Maris Stella 2
*Elgar, Solemn Prelude
Bach, When on the Cross
Mendelssohn, Priest's March
Bach, Art Thou With Me.
March 24, 25, 26, 27, 28, 31, 12:15
*Bach, Lord God Open Thy Heaven
Gluck, Air
Mendelssohn, Son. 6: Choral & Var. 1
Boellmann, Prayer a Notre Dame
*Debussy, Prelude
Bach, Siciliano
Liszt, Liebestraume
Reger, Benedictus
*Buxtehude, Fugue C
Carbone, Twilight
Marsh, Evening Snow at Fuji-Kawa*
*Borowski, Son. 3: Allegro; Intermezzo.
Brahms, Sapphic Ode
Saint-Saens, Swan
*Mattheson, Aria
Bach, Fugue Fm
Karg-Elert, Two Interludes
*Bach, Canzone Dm; Hark a Voice.
Rogers, Prelude Gm
Dupre, Elevation Dm

- **HARRY B. WELLIVER**
State Teachers College, Minot, N.D.
March 9, 4:15
Diggle's Sonata Gothique
Boellmann, Ronde Francaise
Bach, Toccata F
o-p. Sanford, Romance
- **HENRY WHIPPLE**
First Methodist, Alliance
March 7, 14, 21, 28, noon
*Vivaldi's Concerto Dm
Bach, Two Choralpreludes; Air D;
Prelude & Fugue Dm; Passacaglia.
*Rogers, Prologue & Intermezzo
Russell, Song of Basket Weaver
Swinnen, Chinoiserie
McKinley, Cantelina
Hymn Tune Fantasy on Hamburg
Penick, Father in Heaven
Sowerby, Fanfare
*Handel, Largo
Franck, Chorale Am
Debussy, Reverie
Strauss, Traumerei
Jongen, Chant de Mai
Karg-Elert, In Dulci Jubilo
Andriessen, Chorale 3
*Vierne, Westminster Carillon
Saint-Saens, Swan
Bonnet, Romance
Vierne, 1: Finale
Dupre, 2 Stations of the Cross
Mulet, Toccata
- A. G. O. Notes**
- The biennial convention will be held June 23-27 in Washington, D.C.; Christopher S. Tenley is general chairman of the convention committees.
- Buffalo: Monthly meeting will be held March 11, 8:00, in Plymouth Methodist. Neighborhood recital will be given March 3, 8:15; by Leonard Adams, Church of the Ascension.
- Long Island: The chapter presented Hugh Porter Feb. 4 in a recital in Garden City Cathedral, the program including Associate and Fellowship test pieces.
- New York: Headquarters will present Mr. Porter in recital March 4, 8:15, in St. Nicholas, program to include the 1941 test pieces.
- Philadelphia: Chapter presented Dr. Rollo F. Maitland Feb. 22 in a performance of the test pieces, First Unitarian. Enos E. Schupp gave a lecture-program of recorded church choral music Feb. 5 in St. Paul's. An organ-playing contest will be held May 17, for three classes of players—elementary, intermediate, senior.
- Western Michigan: Chapter sponsored a vesper service Feb. 16 in Hope Memorial Chapel, Hol. and.

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Cantatas & Oratorios

• Bach's "For Us a Child," Dec. 8, Stanford University, Warren D. Allen.

Clokey's "When the Christ Child Came," Jan. 5, Covenant Presbyterian, Cleveland, Charles Allen Rebstock.

Handel's "Messiah," Dec. 15, Hinson Memorial Church, Portland, Ore., Lauren B. Sykes; full Christmas section, an hour and three-quarters for performance.

Mendelssohn's "Elijah," Jan. 12, 19, 26, Riverside Church, New York, Frederick Kinsley.

Mendelssohn's "St. Paul," Jan. 19 and 26, First Baptist, Philadelphia, Walter Baker.

Verdi's "Requiem," Jan. 19 and 26, Mr. Rebstock.

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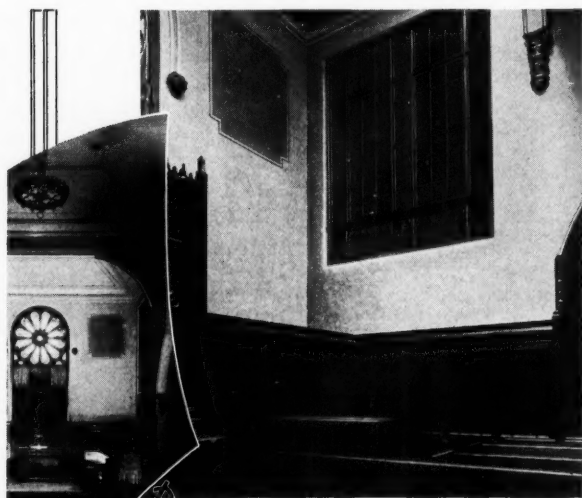
Suite Amerindian \$1.50

Cornell Music Publishing Co.2970 Maiden Lane
Altadena, California**Last month's
RECITALS**

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

- E. POWER BIGGS
Harvard University
Bach, Sheep May Safely Graze
Reubke's Sonata 94th Psalm
Sowerby, Fantasy for Flutes
Dupre, Noel Variations
o-p. Faure, Ballade
Pianist, Colette Lionne.
- DUBERT DENNIS
First Christian, Oklahoma City
Purcell, Trumpet Tune
Clerambault, Basse et Dessus
Couperin, Soeur Monique
Bach, Fantasia Gm
Schumann, Sketch Fm
Brahms, Waltz A
Franck, Piece Heroique
Mueller, Echo Caprice
Lemare, Irish Air
Clokey, Grandfather's Wooden Leg
Liszt, Prelude & Fugue on Bach
- DR. CLARENCE DICKINSON
First Presbyterian, Steubenville
Weitz, Fanfare & Grand Choeur

- Novak, In the Church
- Rinck, Rondo for Flute Stop
- Reger, Invocation
- Introduction & Fugue
- Bach, Comest Thou Jesus
- Have Mercy on Me
- Prelude & Fugue Em
- Dickinson's Storm King Symphony
- Brahms, Lovely Rose is Blooming
- Cosyn, Gold Finch
- Dickinson, Berceuse
- Thiele, Finale
- DUDLEY WARNER FITCH
St. Paul's Cathedral, Los Angeles
- Holloway, Three sonata movements
- Krebs, O God Hear my Sighing
- Martini, Gavotte
- Handel, Musette & Minuet
- Karg-Elert, Sempre Semplice
- Bach, Prelude & Fugue Cm
- Kroeger, Invocation
- Titcomb, Vexilla Regis
- McGrath, Musette
- Diggle, Passacaglia
- EDWARD G. MEAD
Earlham College
Contemporary-American Program
- Bingham, Prelude Cm
- Barnes, Andante Gm
- Edmundson, Pastorale Ancienne
- Stoughton, Chinese Garden
- Seder, Chapel of San Miguel
- Clokey's Fireside Fancies
- Baumgartner, Idyll
- Parker, Son. Efm: Allegretto
- Vibbard, Indian Serenade
- Jepson, Toccata
- REV. DUNCAN S. MERVYNNE
Presbyterian Church, Pasadena
- Diggle, Patorale Romance
- Batiste, St. Cecilia Offertory No. 2
- Shackley, Gavotte Pastorale
- Fairclough, Eventide
- Lacey, Prayer & Cradle Song
- ERNEST MITCHELL
Grace Church, New York
- *Bach, In Thee is Joy
- Brahms, Lo a Rose
- Erb, Lo A Rose
- Howells, Spotless Rose
- Strauss, Three Holy Kings
- Widor, Toccata
- *Bach, Prelude & Fugue G
- Karg-Elert, As Bright the Star
- Franck, Pastorale
- Schubert, Ave Maria
- Edmundson, From Heaven High

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*Bach, Prelude Cm
Erb, O Sanctissima
Vierne, 1: Allegro Vivace
Nevin, Evening
Widor, 2: Finale

These are the January programs in Mr. Mitchell's Friday series.

• **MARCUS NAYLOR**
First Presbyterian, Warren, Pa.
Hesse, Intro.-Theme-Variations
Edmundson, Vom Himmel Hoch
Guilmant, Son. 3: Prelude; Adagio.

Grand Choeur D
Grieg, Peer Gynt selections
Bach, Invention 8; Arioso A; Fugue D.

• **JOSEF SCHNELKER**
University of Michigan
Bach, Credo; These Are the Holy Ten;
Adorn Thyself; Toccata F.
Bingham, Passacaglia
Jepson, Pantomime
James, Andante Cantabile
Sowerby, Comes Autumn Time
Vierne's Fourth
This was Mr. Schnelker's Master's recital, played Jan. 30.

• **DR. HENRY F. SEIBERT**
Trinity Lutheran, New York
*Elvey, Christmas Bells
Kreckel, Adeste Fideles
Bach, How Bright Appears
Brahms, Cradle Song
Dubois, March of Magi
Macfarlane, Evening Bells
Handel, Pastoral Symphony
Brahms, Rose Breaks into Bloom
Yon, Gesu Bambino
Merkel, Christmas March
*Mendelssohn's Sonata 1
Sowerby, Carillon
Bach, Come Sweet Death*
Handel, Largo*
Yon, Concert Study 1
• **FAMEE E. SHISLER**
Methodist Church, Huron, Ohio
Dubois, Hosannah
Saint-George, Angelus
Maleingreau, Tumult in Praetorium
Clokey, Grandmother Knitting

Weaver, Squirrel
Karg-Elert, Jesu My Joy
MacDowell, To a Wild Rose
Sibelius, Finlandia

• **LESLIE P. SPELMAN**
Friends Church, Whittier
Paumann, Prelude
Gabriele, Preludio
Byrd, Pavane
Purcell, Trumpet Tune
Raison, Trio in Passacaille
Clerambault, Duo
Frescobaldi, Canzona; Toccata.
Froberger, Ricercare
Pachelbel, From Heaven High; Toccata Em.
Buxtehude, Choralprelude
Bach, Come Sweet Death; Fugue D.

Kilgen Associates

• have installed an organ in Bethlehem Lutheran, Boeuf Creek, Mo., dedicated by Martin Burmeister. The instrument was donated to the church by an anonymous donor whose name remains unknown both to the congregation and to the builder.

In time for the Easter services Kilgen Associates will install an organ in a small church on "the site of the oldest Catholic church west of the Alleghenies," in the village of Cahokia, Ill.; the new organ will replace a harmonium.

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SERVICE PROGRAMS

Column closes the fifth day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• **DR. CLARENCE DICKINSON**
Brick Presbyterian, New York
Three January Services
*Davies, Solemn Melody
O Lord God, Baker
Lord we cry to Thee, Zwingle
Webbe, Heroic Melody
*Choveaux, Meditation
Soon night will pass, Henschel
In faith I calmly rest, Bach
Rheinberger, Vision
*Elgar, Song of Morning
Light out of darkness, Elgar
I will mention, Sullivan
Wesley, Choral Song
• **FREDERICK KINSLEY**
*Riverside Church, New York
January Morning Services
*Guilmant, Marche Religieuse
Arise shine, Saint-Saens
*Bach, Aria; Siciliano.
Cherubic Hymn, Gretchaninoff
Lift thine eyes, Mendelssohn
*Guilmant, Son. 7: Entree
I will lift up, Sowerby
Omnipotence, Schubert
*Boellmann, Gothique Suite selection
Jesus Friend of sinners, Grieg
Jubilate, Stanford
• **JOHN MCINTIRE**
First Baptist, Denton, Texas
January Choral Music
Wesley, Lead me Lord
Goss, O Savior of the world
Gounod, Come unto Him
Bortniansky, Angel Voices
Molitor, Praise ye the Lord
Cain, Holy Lord God
Lowden, Come to my heart

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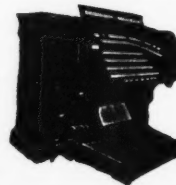
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Mozart, Glorious is Thy Name
Engel, Be thou faithful

• **G. DARLINGTON RICHARDS**

*St. James, New York
January Choral Music

Matthews, Benedictus es Af
Stainer, I desired wisdom
Webbe, Benedictus es D
Crotch, Lo star-led chiefs
Cruikshank, Nunc Dimittis G
Hayti, Jesu little Babe so fair
Cruikshank, Magnificat G
Parker, Lord is my Light
Stanford, Te Deum Bf
Willan, In the Name of our God

For the service Jan. 26 marking the 131st anniversary of the church 39 organizations participated in the processional, representing St. James and Old Trinity; the processional required 14 stanzas of three hymns, the recessional eight stanzas of two.

• **DR. DAVID McK. WILLIAMS**

St. Bartholomew's, New York
January Services

*Service by Harwood
O sing to the Lord, Bach
**Magnificat, Marchant
Mighty Lord and King, Bach
Rheinberger's Pastoral Sonata

*Te Deum & Jubilate, Brewer
O God, Mozart

**Magnificat, Wood

Psalm 23, Parker
Hail gladdening Light, Martin
Dallier, Contemplation
*Benedictus es & Jubilate, Noble
In the year that King Uziah, Williams
**Magnificat, Walmsley
Engedi, Beethoven
Handel, Con.4: Allegro
*Benedictus es Domine, DeCoster
Jubilate Deo, C.-Taylor
Now we are ambassadors, Mendelssohn
**Magnificat, Smart
Mendelssohn's St. Paul selections
Bach, Toccata F

• **JULIAN R. WILLIAMS**

St. Stephen's, Sewickly, Pa.

Anthems Jan. 19 to June 29

Bach, Jesu Joy of man's
Knox, O pray for the peace
Rubinstein, Wash me thoroughly
Baird, King of love
Mendelssohn, Hear my prayer
Holst, Let all mortal flesh
Ivanov, Bless the Lord (March 2)
Handel, Behold the Lamb
Gounod, Gallia

Arkhangelsky, Incline Thine ear
Dvorak, Blessed Jesu
Faure, Palms (April 6)
Dutch, Awake thou wintry
Makarov, An angel said
D.McK.Williams, He is risen
Matthews, There stood the three
Jacob, Brother James Air
Vulpus, Praise to our God (May 4)
Franck, Panis Angelicus
Voris, See the Conqueror
Tallis, If ye love Me (June 11)
Gretchaninoff, Hymn to Trinity
Rachmaninoff, Cherubim Song
Grieg, Jesus Friend of sinners
Brahms, How lovely

The schedule also includes Gounod's "Seven Last Words" and "Out of Darkness," Stainer's "Crucifixion," and recitals by Garth Edmundson and Gordon Balch Nevlin.

• **PIETRO A. YON**

St. Patrick's Cathedral, New York

January High Masses

*Bach, Prelude & Fugue C
Missa Regina Pacis, Yon
Ave Maria, Witt
Yon, Gesu Bambino
*Yon, Son. Romantica: Allegro
Cor Jesu fons vitae mass, Bimboni
Ave Verum, Selva
Pagella, Finale
*Bach, Toccata & Fugue Dm
Mass in C, Lotti
Ave Verum, Koster
Renzi, Toccata

Helen A. Dickinson

• gave an address on The Hymnal a Church Treasury, in the Second Presbyterian, New York, Jan. 16, with illustrations by the choir of the Church and Harold Haugh, tenor.

Bethuel Gross Oratorio

• "The Holy Sepulchre," completed in 1935, was performed Jan. 21 by the Chicago Artists' Association, in St. James Methodist, Chicago.

Radio & Music

• \$115. a week the first year, \$120. the second, \$125. the third, is the contract signed late in January between the radio stations of the major networks in New York City and A.F.L. musicians' local for musicians on sustaining programs "assigned to work twenty hours a week on commercial programs." Might be healthy to compare what the labor union extracts from radio for music with what the composer has been lately refused?

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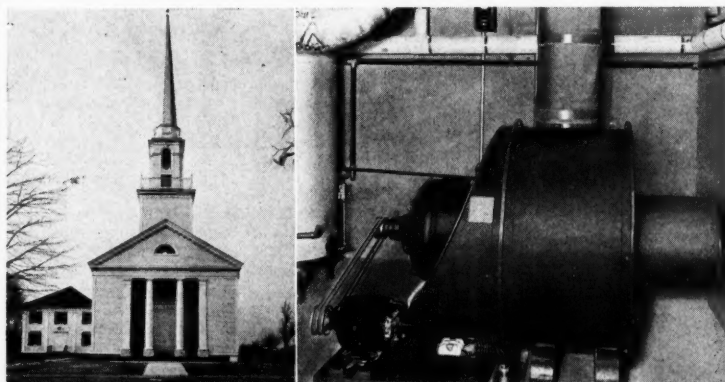
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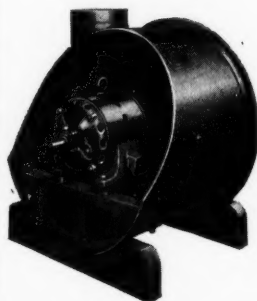


A NEW CHURCH IN AN OLD TOWN

Replacing the old edifice destroyed by the hurricane of 1937, the new First Church of Christ, Congregational, in Glastonbury, Conn. (established 1692), reflects the colonial atmosphere of this old New England town.

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Winslow Cheney

• has been appointed organist of Packer Collegiate Institute, Brooklyn, N.Y., succeeding Dr. R. Huntington Woodman, organist of the Institute for more than forty years. Mr. Cheney reports a present enrolment of fifteen organists taking his new correspondence course in memorizing.

Melville Smith's

• Tarheel Fantasy for orchestra was broadcast Feb. 22 by Cleveland Philharmonic Orchestra over Mutual network; it is based on folk tunes from North Carolina.

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First Baptist Church — Dayton, Ohio

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THE AMERICAN ORGANIST**EVENTS FORECAST**
*for the coming month***March**

• Ann Arbor, Mich.: Dr. Palmer Christian's recitals, Wednesday afternoons, University of Michigan.

Grand Rapids: 2, 4:30, Dr. C. Harold Einecke recital, Park Congregational, all-request program.

Memphis: 9, 4:00, Adolph Steuterman recital, Calvary Episcopal.

New York: Wm. A. Goldsworthy's series of Bach cantatas, Sundays at 4:00, St. Marks in the Bowery:

2, "Let Songs of Rejoicing,"

9, "If Thou but Sufferest,"

16, "From Depths of Woe,"

23, "Rise O Soul,"

30, "Wailing Crying,"

do.: 2, 4:00, Dr. Henry F. Seibert recital, Holy Trinity Lutheran.

do.: 30, 8:00, George Wm. Volkel, Emmanuel Baptist, Brooklyn, Handel's "Messiah," parts 2 & 3.

Philadelphia: First Baptist, Walter Baker's "oratorio season," 8:00:

9, Rossini's "Stabat Mater,"

23, Verdi's "Manzoni Requiem."

Trenton, N.J.: Sundays at 5:45, Lenten recitals in Bishop Urban Memorial Chapel, Trinity Cathedral, by Herbert Ralph Ward.

Later

Berea, Ohio: June 6 & 7, ninth annual Bach festival, Baldwin-Wallace Conservatory, direction of Dr. Albert Riemenschneider and associates.

Bethlehem, Pa.: May 16 & 17, 34th annual Bach festival, Dr. Ifor Jones directing.

E. Power Biggs

• March 13 will play a recital in Princeton University and March 16 will dedicate the organ in Phillips Exeter Academy, Exeter, N.H. March 24 he will appear in concert in the Germanic Museum, with the Bach Cantata Club and Stradivarius Quartet, Mr. Biggs playing the Mozart Sonatas for organ and strings. Feb. 24 he was soloist with Arthur Fiedler and the Boston Symphony players in the American premiere of Francis Poulenc's Concerto for organ and orchestra, also playing with the Boston Symphony and Harvard Glee Club in performances of the Faust Symphony.

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Mr. Biggs' complete list of March engagements as at present arranged:

1, Faust Symphony, with Boston Symphony Orchestra.

3, Lawrence, Kansas, recital.

5, Lindsborg, Kansas, recital.

13, Princeton University, recital.

16, Dedicating Phillips Exeter Academy's Aeolian-Skinner.

19, Soloist with Boston Symphony, Boston, playing Handel's Cuckoo & Nightingale.

24, With Stradivarius Quartet, Germanic Museum, Harvard.

Willard Irving Nevins

• on March 30 will play his organ transcription of Johann Kuhnau's Biblical Sonata, in Temple Emanu-El's annual three-choir festival, New York.

Sowerby's Cantata

• "Forsaken of Man" will be sung March 8, at 8:15, in St. James Church, Chicago, under the Composer's direction. Dr. Sowerby had a congregation of over eleven hundred for the first performance of the work on Good Friday last year.

Van Dusen Club

• will present Dr. Edward Eigenschen March 11 in a lecture-recital on Choral-preludes as Treated by German, French and English Composers. March 25 Dr. Wm. H. Barnes will present a travelogue based on his Odyssey of an American Organist.

Howard Seat Wanted

• A reader wants to buy one of the special organ-seats invented by E. R. Howard, then of Dubuque, Iowa, and pictured and described in April 1922 T.A.O. Address L.B. c/o T.A.O.

Reversing the Wind

• Vincent Willis in England in 1912 patented his idea of an organ built on the principle of pulling the wind through the pipes instead of pushing it. F. Webb inspected the organ in 1915 and describes it in an illustrated article in the January 1941 issue of The Organ. The chambers are made airtight and a suction-fan draws wind through instead of having a blower blow it through. All interested in the organ should subscribe to this excellent quarterly, at least subscribe for a trial year. Current issue is 56 pages, 7x10, and has nine full-page illustrations.

Bible Manuscripts Found

• It was announced late in December at the annual meeting of the American Philological Association, Baltimore, that the Colt Archaeological Expedition had found on its search from which it returned to America in 1936 some "thirty consecutive pages of the Gospel according to St. John" and other manuscripts which have at last been partly identified and translated. The present findings are written in Greek on papyrus and are believed to date from the late seventh century; they were unearthed on an ancient road leading to Mt. Sinai, not far from the Egyptian border, near "the last village on the route of the pilgrimage to the holy mountain." It is expected that full details will be published this year.

Church to Lend Money

• Fr. Arthur A. O'Leary of Our Lady of Mercy R. C. Church, New York, is organizing a lending bureau for the benefit of members of his parish, the loans to be made "on the basis of the 'good character' of the applicant." The membership-fee is 25¢ and "shares" are sold at \$5.00 each; plans for obtaining a charter are under way. Obviously the purpose is to help those who need it and are worthy of it, freeing them from the sometimes risky business of borrowing elsewhere. Fr. O'Leary says similar bureaus already exist in other Catholic parishes.

Harold Schwab

• was soloist at the Feb. 7 concert of the Pro Arte Symphony, Boston, playing Guilmant's Symphony 1 and Saint-Saens' Symphony 3. The Pro Arte numbers 61 players. Jan. 24 he gave a concert with his chancel choir of Union Church, Waban.

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Kilgen Organ Co. Notes

• Eugene R. Kilgen, president, announces the purchase of a factory, pictured elsewhere in these pages, equipped "with all modern devices," to which the Company has already moved its manufacturing equipment and office. Says Mr. Kilgen:

"The present Company comprises many of the technicians and personnel of the former Geo. Kilgen & Son, now dissolved, and our corporation charter was issued the same day the charter was surrendered by the previous company in its dissolution proceedings, the new Company having acquired some equipment, copyrights, trademarks, and an action patent from the former company."

Some new developments by Max Hess, chief engineer, are promised for early announcement. Says Mr. Hess: "New improvements have been evolved that make the present action so simple and reliable that it almost never gets out of order."

Recent installations by the Kilgen Organ Co.:

Aleman, Texas: St. Paul's Lutheran, 2m, housed in the chancel.

St. Louis Mo.: St. John the Baptist R.C., 2m, located in the rear gallery; Paul Windmueller, organist.

Another Tumult Wanted

• A reader asks: "Where can I find another piece like Tumult in the Praetorium from de Maleingreau's Passion Symphony?" If you know of such a piece please report to T.A.O. Frederick L. Mitchell, asking for it, says about it: "A piece of music that calls for some real imagination. . . . It reminds me of Wagner and sends chills down my spine. Besides, I heard Dr. McCurdy play it. I have been trying to find similar numbers but seem unable to do so."

Carrie B. Adams

• died Dec. 15 in Portland, Ore., aged 81. Mrs. Adams wrote many anthems and similar works.

Mrs. W. H. Davis

• died Nov. 27 in Asheville, N.C., after a long illness. She was active in fraternal circles, and had been organist of various churches in Spokane, Wash., and Charlotte, N.C., prior to moving to Asheville in 1923.

Dr. John P. Marshall

• died Jan. 17 at his home in Boston. He was born Jan. 9, 1877, in Rockport, Mass., studied with MacDowell, Chadwick, Lang, and Norris. From 1896 to 1903 he was organist of St. John's, Boston; in 1902 he became director of Music, Middlesex School, Concord, retiring in 1912; in 1903 he joined the faculty of Boston University, founding its College of Music in 1928, remaining dean to the time of his death; in 1906 his Syllabus of the History of Music was published, followed in 1911 by Syllabus of Music Appreciation; in 1908 he filled the first of three consecutive summer terms as lecturer in Harvard University's summer school; in 1909 he became organist of the Boston Symphony and of the First Church, Boston, retiring from the former in 1918, the latter in 1926; from 1920 to 1922 he was on the Army general staff to develop its music, and wrote Musical Instruction for Army Bandsman, which the war department published; in 1927 Holy Cross College gave him his Mus. Doc. His only son, lieutenant in the navy's aviation division, was killed in an accident a few years ago. He is survived by his widow.

Junior-Choir Contest

• The Jan. 18 contest held in Middle Collegiate Church, New York, under N. Y. State Federation of Music Clubs auspices awarded cups to Herbert Stavelly Sammond's Middle Collegiate choir, Elizabeth Anderson's First Methodist choir, Flushing, and to Grace Leeds Darnell's St. Mary's in the Garden choir. If Miss Anderson's choir wins the cup a third time it will be permanently the choir's property, in which event they will no longer be eligible for that section of the competition. Miss Darnell's choir in this same manner now owns permanently two cups and has but to win once more to own two others permanently. Required numbers sung were Haydn's "With verdure clad," unison, omitting measures 24 to 27; Richardson's "Thy Word is like a lantern unto my feet," two-part.

Long Island Organist

• is available for a position with an Episcopal church having a boychoir. He is a man of ample experience in that type of work. If any reader can assist by information about such a vacancy it will be greatly appreciated. Address T.A.O.

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Frederick Kinsley*Riverside Church, New York*

• Now putting into practise his intention "to carry out the traditions and ideals set up by Dr. Milligan at Riverside," Mr. Kinsley, after a year of substituting during Dr. Milligan's illness, is following in distinguished footsteps, as his programs frequently included in these pages show during the present season of his activity as appointee.

Mr. Kinsley was born in New Haven, Conn., graduated from the Yale School of Music in 1909, studying with H. B. Jepson, Horatio Parker, and D. S. Smith, later with Widor. His first church position was with All Saints, New Haven, in 1909, followed by two other churches there. He engaged in other activities as well, and was a member of the New York Society of Theater Organists. In 1930 he was appointed to Christ Church, Pelham Manor, N.Y. At present he continues as supervisor of music in the highschool, Bayside, L.I.

The organ at Riverside is a 4-135 (see T.A.O. for September 1931) and the choir is one of the largest paid organizations in the City.

Edwin Arthur Kraft*Recitals and Instruction**Trinity Cathedral**Cleveland, Ohio***Claude L. Murphree***F.A.G.O.**University of Florida**Gainesville, Fla.**Staff Organist, WRUF**Organist-Director, First Baptist Church***G. Darlington Richards***Organist--Choir Master**ST. JAMES' CHURCH
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Junior Choir Festivals.**On one year's leave of absence, Christ Lutheran Church, Baltimore, Md.**Address**25 East 67th St. - New York City***J. Harrison Walker**

• has inaugurated a series of preludial recitals for the noonday interdenominational Lenten services in St. Andrew's, Wilmington, Del., beginning Feb. 26 and ending April 10, daily except Saturdays and Sundays. The Church is conveniently located in the business section and seven bishops will be among the speakers; these Lenten services have been given for a quarter of a century but there has been no such music program connected with them.

The organ is a 2-25 Haskell some 35 years old, all straight, twice rebuilt. The Wilmington Morning News gave a two-column photograph of Mr. Walker and a total of 22" of single-column space in announcing the recitals. The choir, not participating in these services, is an adult chorus of 20, supplemented by a junior choir of 15, two rehearsals a week.

Mr. Walker was born in Wilmington, Del., finished grammar-school there and completed his highschooling under private tutors, turning then to music, studying organ with Eugene Devereaux and Paul Terry. His first church playing was in St. John's Cathedral, Wilmington, in 1931; in 1934 he was appointed to Christ Church, Norwich, Conn.; in 1936 to Zion Lutheran, Wilmington; and in May 1940 to St. Andrew's. Recently he undertook the temporary direction of Zion choir, pending the appointment of a permanent successor. He studied choir-directing for two seasons and was accompanist for the Orpheus Club Wilmington for three years.

His preludial programs will be found among the current advance programs.

Dr. C. Harold Einecke's

• second annual Bach festival in Park Congregational, Grand Rapids (see Jan. p.23) drew full-house audiences of 3000 for each performance. The festival is financed by 100 'donor members' whose names were printed on the 8-page program booklet and another 300 'associate members'; both last year and this the event netted a small profit above all expenses. Dr. Einecke took his chancel choir by special bus to Chicago Feb. 16 for two programs, one in Rockefeller Chapel, University of Chicago, the other broadcast over N.B.C. network.

N. Lindsay Norden

• conducted the first concert of his fifth season with the Germantown Symphony, Jan. 23, in Philadelphia. The orchestra numbers 52 players. Mr. Norden's White Swan was included in the program.

Leslie Leet

• has issued an 8x10 book of 155 pages with 80 illustrations, *An Introduction to the Organ*, price \$6.00.

Know of a Vacancy?

• T.A.O.'s registration bureau merely acts in the capacity of thankfully accepting information from its readers about vacancies and passing that information along to other readers whose qualifications and requirements, as recorded with T.A.O. for that purpose, show that such information would be of value to them as well as of likely value to the church. The newest addition to the bureau's list registrants is a woman organist, Metropolitan district, with combined experience of nine years, five of them with one church; salary requirements modest. Anyone know of a suitable vacancy for such an organist?

Book for Sale

• Copies of Sutton's Short Account of Organs Built in England from the Reign of King Charles 2 to the Present Time (1847) and of the September 1928 issue of The Rotunda are offered by a reader who, in turn, is interested in adding to his own library books on organ subjects. Address J.S.A. c/o T.A.O.

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Louisville, Ky.***Leslie P. Spelman***University of Redlands**REDLANDS**CALIFORNIA***Wm. E. Zeuch***Organist-Choirmaster**First Church in Boston**BOSTON**MASS.***FRANK VAN DUSEN***Kimball Hall American Conservatory of Music Chicago, Illinois*